



KORO
(PERFUME BURNER)

In Satsuma Faïence of the
Eighteenth Century
with cover in SHAKADO

Height of original, 8½ inches
diameter 12½ inches

From
Mr. Michael Tomkinson's
collection

(See page 8)



KORO

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Notable Collections

M R. MICHAEL TOMKINSON'S JAPANESE COLLECTION AT FRANCHE HALL, WORCESTERSHIRE PART II. (Conclusion.)

NEXT in artistic importance to the lacquer work of Japan (of which the examples in Mr. Tomkinson's collection were dealt with last month) must be placed its work in metal. The skill of the Japanese metal-worker has not, perhaps, been equalled—certainly it has not been excelled—in any other country. Those who have seen the toys in wrought iron that are made in Japan are in a position to appreciate the extraordinary ingenuity of the Japanese metal-worker. Among examples of articulated work Mr. Tomkinson has a specimen of a carp, accurate in every detail down to the tiniest scale, jointed in every part, and almost as supple as a real fish, and yet made of iron. But these are the toys of the seventeenth or eighteenth century armourer, not his serious artistic achievements.

From very early times the Japanese have been expert metal-workers, and whatever the metal used, their workmanship has been equally good. Excellence of handicraft and beauty of design and ornament were their first consideration; the material was quite a secondary one. The

metal-worker in Japan did not confine himself to a particular metal; there were no goldsmiths, or silver-smiths, or coppersmiths. The Japanese smith was equally ready to use gold or silver, iron, copper, or bronze. And some of the finest Japanese metal works have been executed in alloys of gold, silver, copper, and lead, peculiar to the Japanese, the most important of which are called *shakudo* and *shibuichi*.

Among Japanese works in metal the *tsuba*, or sword-guard, holds a very high place. The Japanese sword-guard is a flat piece of metal, usually circular or nearly so, but at times of some other shape, regular or irregular. It has usually three openings, the middle one for the sword-blade, and the others

for the *kozuka* (a small knife) and the *kogai*, a kind of skewer (literally a hairpin). Sometimes the *kogai* opening is absent, and sometimes both the smaller holes are plugged. The size of the sword-guard varies, of course, according to the size of the sword itself; the larger guards are about 4 inches across and carry blades of from 25 to 32 inches in length.

Tsuba were originally made of iron, and this metal was much used, until the artistic *tsuba* ceased to be made on the introduction of swords on the European model, with which some of the Japanese forces are now armed; but they are sometimes of copper, bronze, silver, or even gold, or of one



BRONZE VASE BY TO-UN EARLY NINETEENTH CENTURY
15 INCHES IN HEIGHT

of the special Japanese alloys already mentioned. Professor Church considers that the artistic *tsuba* was introduced about the end of the fifteenth century; since then there have been some two thousand notable makers. The designs upon the *tsuba*, like those of so many other objects, often tell some historical or mythological story; at other times they represent animals or plants, always with fidelity to nature.

Mr. Tomkinson has about seven hundred *tsuba*, very many of which are extremely fine pieces. From these it has been possible to select for illustration only eleven (see page 5), all of which are in iron; of these seven date from the sixteenth century, one from the seventeenth, two from the eighteenth, and one is a fine piece of nineteenth century work. The sixteenth century pieces, which are of iron pierced and

undercut, are all unsigned. Two of them (Nos. 1 and 9) are decorated with dragons and the *hōju*, or sacred gem of Japan, which is in each case a moveable ball; another (No. 3) bears a design of the *hōju*, with a scroll and treasure bag; yet another (No. 6) is ornamented with the *karakusa*, a creeping plant, and the remaining three (Nos. 2, 8, and 10) have dragon designs, a fish being also introduced in No. 2. The seventeenth century piece (No. 11) is signed by its maker, Mitsusuké of Hagi; it is of pierced iron, with a diaper design; the eighteenth century piece, pierced and engraved with arrows forming a circle (No. 4), and the pierced and chased *tsuba* of the same century (No. 7), ornamented with a Chinese ship, are unsigned; as also is the almost rectangular nineteenth century *tsuba* (No. 5), decorated with dragons and tendrils.

Beautiful as are the *tsuba*, they are not, of course, the only important creations of the Japanese artists in metal. From exquisite vases to the great bronze Buddha of Kamakura, cast in the thirteenth century, their work in wrought or cast metal has equalled that of any other nation. And none of their work is more beautiful than the pieces in bronze, or *kara-kané*, to use the Japanese term, which means literally Chinese or Korean metal, and suggests that it was from China or Korea that bronze (probably an alloy in which lead predominated) was introduced into Japan. Mr. William Gowland has distinguished some twenty-six varieties of *kara-kané*, in which the respective proportions of copper, tin, and lead differ. Some of them contain a certain amount of zinc or iron, and small quantities or traces of other metals are sometimes found. The method known as *cire perdue* casting, which is employed by the Japanese artist in bronze, is thus described by Mr. Gowland:—

"A wooden framework is first prepared, rudely approximating to the shape of the interior of the vessel. On this the exact form of the interior is moulded in clay. The whole, which is termed a core, is then dried, and, when it is dry, the vessel, with all its ornamental designs, is modelled on it in wax by the artist. In preparing this model he exerts his utmost skill; no plaster casts are made from it; and if the casting is a failure, his work is lost, but if successful it bears in imperishable bronze all the delicate touches of his hand. The wax model is now coated with a layer of fine clay, and other layers are added until the crust is sufficiently thick to give the requisite strength to the mould. The mould, having been thus prepared, is slowly dried, the wooden frame taken out from its interior, and the wax melted out, by means of a charcoal fire, through holes specially left for the purpose. The mould is



HANA-IKÉ (FLOWER-VASE) IN BRONZE,
WITH SCROLL-WORK OF PEONIES PIERCED AND CHASED
16 INCHES IN HEIGHT

1



8



2



9



3



10



4



11



7

- 1, 2, 3, 6, 8, 9, & 10. *Tsuba*, in iron, pierced and undercut, of the sixteenth century
4. *Tsuba*, in iron, pierced and engraved, of the eighteenth century
5. *Tsuba*, in iron, pierced, chased, and undercut, of the nineteenth century
7. *Tsuba*, in iron, pierced and chased, of the eighteenth century
11. *Tsuba*, in pierced iron, by Mitsusuké of Hagi, seventeenth century

then heated to dull redness, and the melted bronze poured in through one or more openings in its upper end."

Perhaps the art of bronze-founding reached its zenith during the hundred years which, roughly speaking, began in the middle of the eighteenth and ended in the middle of the nineteenth century, when the bronze founders were affected by the naturalistic movement. Two of the greatest masters of the art were Seimin and To-un, who worked during the last years of the eighteenth and the first quarter of the nineteenth century. A specimen of the work of To-un is the bronze vase encircled with a dragon, illustrated on page 3, which is a fine example of his skill. Of quite a different type is the exquisitely beautiful gourd-shaped *hana-ike* (flower vase), illustrated on page 4, with its scroll-work of peonies, the maker and date of which are unknown.

We must not leave the subject of metal-work without mention of the swords which, though they do not lend themselves readily to illustration, are full of interest, and show the skill and artistic qualities of

the Japanese sword-maker to very great advantage. Among the swords in Mr. Tomkinson's collection are specimens of every period from the twelfth century onwards, and most of the great Japanese armourers are represented. It was about the twelfth century that Japanese iron work began to be decorative; but there are many swords in existence which date from the sixth and seventh centuries and an even earlier period. French experts have declared the Japanese swords to be unequalled even by the best European work of the past as regards forging and finishing. The greatest of Japanese armourers, according to the general opinion, was Masamune, of Sagami, who

lived at the end of the thirteenth and the beginning of the fourteenth centuries. Mr. Tomkinson has three blades signed by him. The blades made by his adopted son, Sadamune (also represented at Franche Hall), are, however, says Mr. Gilbertson, more rare and costly in Japan. The renowned family of Miochin also produced many of the greatest smiths and armourers of Japan from the twelfth to the eighteenth century; indeed, the Miochin were

as a family pre-eminent among Japanese armourers. The amount of care taken in the forging of a sword may be gauged from the statement of Mr. Gilbertson that, in one method of forging, the blade consisted of 4, 194, 304 layers of steel welded together. A bar of steel, welded to a piece of iron to serve as a handle, was notched in the middle, heated, bent upon itself, and forged until it resumed its original dimensions. This operation was repeated fifteen times, and then four of the bars were welded together, notched, doubled, and forged as before five times.

Next, perhaps, to the work in metal comes the work of Japanese artists in ivory.



ONE OF A PAIR OF TUSKS CARVED AND UNDERCUT
WITH CHINESE SAGES IN A GROVE OF BAMBOO
13 INCHES IN HEIGHT

As Mr. Gleeson White has said, they are not mere carvers, but sculptors in ivory. Some even of the tiny *netsuké* have all the breadth and dignity of the great works in sculpture of Western artists; and, unless size is to be considered in appraising works of art, it is hard to see how some of the work of Japanese artists in ivory can be placed behind that of great European artists in marble. The larger Japanese ivory pieces are nearly all modern, as the older pieces in this material were mostly *netsuké*, or at least of the *netsuké* class. And it may safely be said that the art of ivory-carving in Japan has not yet by any means reached its culminating point, unless, indeed, its development is

URASHIMA TARO
AND THE
TORTOISE
IVORY FIGURE
BY SHŪGETSU
9½ INCHES IN
HEIGHT



arrested by European contamination. Of some thirteen hundred ivory *okimono* and *netsuké* in Mr. Tomkinson's collection we here illustrate a tusk—one of a pair—carved with Chinese sages in a grove of bamboo (page 6), and a figure of Urashima Tarō and the tortoise by Shūgetsu (above). The delightful legend of Urashima runs thus: Urashima was a fisherman of Ejima, in the province of Tango, in the ninth century. One day he captured a sacred tortoise, which he restored to the

sea, and the next day he found in the same place a boat in which was a beautiful woman. At her bidding he rowed a whole day till he reached the palace of the Dragon King, where he married the lady and remained for three years. At the end of that time he persuaded his wife to allow him to pay a visit to his home, and on his departure she gave him a casket, strictly enjoining him not to open it. He found his native place wholly changed, and all his friends dead. Perplexed and



A WILD DUCK RISING FROM THE WATER
KAKEMONO (HANGING PICTURE) ON SILK IN COLOURS
BY KISHI RENZAN TOKU (DIED 1859)

amazed, he forgot his wife's injunction and opened the casket in the hope of finding a clue to the mystery. He found it, for from the casket issued a wreath of vapour containing the seven centuries that he had in fact spent under the sea, and that had seemed like three years, and with the essence of the centuries his own body evaporated.

The limits of such an article as this will not allow one even to touch briefly on all the classes of objects in the great collection that Mr. Tomkinson has formed. But the pottery and porcelain (of which there are nearly four hundred pieces) must receive short mention. Not that Japan holds at all the same place in ceramic art as in lacquer, metal-work, or ivory. The porcelain of China is very much superior to anything made in Japan, and Japanese porcelain has never been equal to the best ceramic work of Europe; but the pottery of the Japanese and their glazes have attained to a high degree of excellence. The Japanese probably learned the art of making pottery from the Chinese at an early period, but not until the introduction of the tea plant, in the thirteenth century, did they reach any proficiency in it. In the year 1223 a potter of Seto, in the Owari province, named Kato Shirozayemon, went to China, and, after five years' study there, returned to Seto and put his knowledge into practice. Many of the tea-jars produced at Seto still exist, as they have been treasured up and handed down from one generation to another for use at the *Cha-no-Yu*, or tea ceremony. *Seto-mono* (Seto ware) is the ordinary Japanese term for pottery.

In the opinion of nearly all connoisseurs, the best work that Japanese potters have produced is the *faïence* made in the Satsuma province (and therefore so called) in the seventeenth and eighteenth centuries, the golden age of Japanese ceramic art. Satsuma ware owes its origin to Shimazu Yoshihiro, the celebrated Daimyō of Satsuma, who in 1598 imported into the province seventeen skilled potters from Korea. The paste was of a greyish-red colour, but the glaze gave the ware its beauty. The modern Satsuma decorated at Kyōto is very much inferior, and the so-called "Satsuma," with which the European market is flooded, is beneath contempt. In ceramic art there can, unhappily, be no doubt that Japan is rapidly deteriorating; the old potters made for wealthy men of taste or to please themselves; their successors make for the European market. Really old Satsuma pieces are nearly all quite small; large vases and other large pieces must always be regarded with great suspicion. The *kōro* (perfume burner), illustrated in colour on page 2 (*frontispiece*), is a very rare and important piece, for it is one of the few large pieces of genuine old Satsuma. It dates from the eighteenth century, and is $8\frac{1}{2}$ inches high and $12\frac{1}{2}$ inches in diameter. The cover of *shakudo* (an alloy of copper and gold) is pierced and engraved with leaves, and surmounted by a *karashishi* or "Chinese lion." The bowl for burning the perfume is surrounded by an outer case, decorated with a

Mr. Michael Tomkinson's Japanese Collection

textile design and plum blossom in blue, green, and gold.

The manufacture of porcelain was introduced into Japan from China early in the sixteenth century, and its introduction is attributed to Gorodayu Shonzui, who is said to have visited China in 1510. But the materials were brought from China, and when the supply ran out, the manufacture necessarily ceased. It was revived at the end of the same century, when Risampeï, a Korean, discovered clay at Mount

Okochi for the Nabeshima family, and called by their name.

The *hachi* (bowl) with cover, illustrated on page 10, is in Imari porcelain, and is, like the Satsuma *koro*, of the eighteenth century. It is 5 inches high and 8½ inches in diameter, and is decorated with peonies in relief and with chrysanthemums and *karashishi* in blue, red, and gold. Both the bowl and cover bear the Imperial crest, the chrysanthemum with sixteen petals.



A CARP IN A STREAM *KAKEMONO* (HANGING PICTURE) ON SILK IN COLOURS
BY MARUYAMA ŌKIO DATED 1782

Izumi, in the province of Hizen. That province has since produced the best porcelain made in Japan, the finest of all, perhaps, being that made at Imari after 1648, when Higashidori Tokuzayemon introduced the method of decorating with vitrifiable enamels. Some connoisseurs, however (the late Sir Wollaston Franks was one), consider that the porcelain of Kakiyemon, an Imari potter of the late sixteenth and early seventeenth centuries, is the most beautiful that Japan has produced. It was an imitation of Chinese ware. Among other fine varieties of porcelain made in the Hizen province is *Hirado* ware, made at Mikawachi after the middle of the eighteenth century, and the ware made at

Space fails for more than a mere mention of the pieces in *cloisonné* enamel, the brocades and embroideries, the coins, and the various smoking utensils which are included in Mr. Tomkinson's collection. Nor can we touch here on the colour-prints, both loose and in volumes, of which there is a large number, including specimens by all the most famous artists. Mr. Edward Strange has already written on one class of Japanese colour-prints in *THE CONNOISSEUR*, and the subject will be further dealt with. There is not, unfortunately, room to give illustrations of any of Mr. Tomkinson's prints.

One must, however, before closing this inadequate account of a great collection, say something about

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the Japanese paintings, of which there are more than two hundred. All Japanese paintings are in water-colour, and they are usually executed on silk, paper, or wood. Silk is preferred, and when it is used, particular effects are obtained by painting on the back, which is, of course, only possible on a semi-transparent material. The pictures on silk and paper are known as *kakémono* (hanging pictures) and *makimono* (pictures on scrolls, meant to be rolled and not hung up). Screens, fans, and other objects are also painted. Japan owes the art of painting, like many (indeed, most) other arts, to China, and the earliest painters in Japan were Chinese or Korean immigrants. The first great native



HACHI (BOWL) WITH COVER IN IMARI PORCELAIN OF THE EIGHTEENTH CENTURY, WITH THE IMPERIAL CREST ON BOTH THE BOWL AND THE COVER 5 INCHES IN HEIGHT AND 8½ INCHES IN DIAMETER

painter was Kanaoka, a noble, who flourished in the latter part of the ninth century; a few paintings attributed to him still exist. Up to the seventeenth century there were three principal schools of painting—the Buddhist (used in temples), the Chinese, and the Yamato or native style, which was really an offshoot of the Chinese. There were also the Toba pictures, or caricatures, which originated with Kakuyu, Buddhist Abbot of Toba no In, in the twelfth century. The Yamato style (Mr. William Anderson is the authority for the statement) was predominant from the eleventh to about the middle of the fifteenth century, when there was a Chinese Renaissance under the leadership of three great painters—Sesshiu, Shiubun, and Kano Masanobu.

The Yamato traditions were, however, continued

by the painters of the Tosa line, of whom the greatest were Mitsunobo, Mitsushigé, and Mitsuoki, in the fifteenth, sixteenth, and seventeenth centuries respectively. In the seventeenth century the Yamato-Tosa school gave birth to two new schools—that founded by Kōrin, the great artist in lacquer (a piece of whose work was illustrated last month), which may be called impressionist, and the Popular school, or Ukiyo-yé (pictures of the passing world), founded by Isawa Matahei. The founders of these schools, like nearly all the painters up to that time, belonged to the upper classes of Japan (nobles, priests, knights, or gentles), but the popular style passed into the hands of the artisan class, and the artists of this school introduced wood-engraving for book illustrations (in which they were before Europe by about a century), colour-printing, and stencilling. The names of the "Popular" painters are better known in Europe than any others, chiefly on account of their colour-prints, which the Japanese connoisseur, by the way, despises as vulgar. Perhaps the best known are Hokusai and Utamaro.

But the greatest revolution in Japanese painting was the birth of the Naturalistic school in the latter half of the eighteenth century. Its founder, Maruyama Ōkio, was a "man of the people," and did not belong to the privileged military caste, but he had been trained in the Chinese school of painting. The Japanese Naturalists are not altogether naturalistic in the European sense; for instance, they have not (happily for the decorative qualities of their paintings) the European idea of perspective. But their drawings of birds and fishes, for instance, are marvellously true to nature, as is shown by the *kakémono* of a carp in a stream, illustrated on page 9, which is the signed work of Ōkio himself, and is dated 1782. The picture is on silk in colours, and its fidelity is as perfect as its skill is superb. Of the same school is the *kakémono* of a wild duck rising from the water, reproduced on page 8, the only other for which it is possible to find room. This picture (also on silk in colours) is from the brush of Kishi Renzan Toku, a painter who died in 1859, and is a fine specimen of the best work of modern Japanese painters.

Here we must bring to an end what has necessarily been a very incomplete and scrappy sketch of a collection which it would take weeks even to see thoroughly and years to write about adequately. It may serve as an introduction, so to speak, into Mr. Tomkinson's Japanese gallery, which, I may say, is not closed to visitors who really love Japanese art and appreciate fine things.

R. E. D.

Engravings

ENGLISH ENGRAVED PORTRAITS OF THE SEVENTEENTH CENTURY BY ALFRED WHITMAN

AMONG the achievements of the brilliant age of Queen Elizabeth must be numbered the first engraved work in portraiture in this country. As, however, to attempt to cover the entire field of engraved portraits, on the Continent as well as in England, within the space of a single article would be to attempt much and do almost nothing, we will almost entirely confine attention to the portraits engraved in this country, and in the seventeenth century.

Unfortunately, or, perhaps, fortunately, very little has been published on the engraved portraits that were produced during the first century that line engraving was practised in England, and so the collector has a field open before him that has not been trodden bare, and catalogued, by his predecessors. We are ever being told that the prints by the early craftsmen are exceedingly scarce and difficult to obtain, and doubtless this is so; but I have a strong feeling that impressions of perhaps even the rarest portraits exist, hidden away in unknown places, and that the work of the diligent collector may be rewarded by the bringing to light of unexpected treasures.

Now, in inviting the attention of the connoisseur to the art of the early line engravers—to the work that was done some half-century before the immigration of the mezzotint—we must first endeavour to show that this branch of the graphic arts is worth care and devotion. In doing so, one is almost forced to make comparison with the present fashion of the stipple print. In a good line engraving there are dignity, character, and individuality; in a stipple print, charm, beauty, and an admirable object for decoration. But may not the beauty be superficial, and may there not be a risk of the charm becoming monotonous. By his handwriting a man's character can be told; and that handwriting is in tell-tale lines, pregnant with the man's personality. But if,

instead of lines, the man's caligraphy were in dots, almost all the individuality of the writing would be lost. So, in an engraving in line the personal element is strong, while in a stipple print it is weak. A man can invest the curves and gradations of a line with character; but what artist was ever able to concentrate his genius in a dot? It was by one single *line* (a circle) that Giotto was said to have proved his skill to Boniface VIII. Where in the realm of stipple can be found such distinctive and individual qualities of work as can be enjoyed among the prints of such portrait line engravers



HENRY PRINCE OF WALES BY WILLIAM HOLE
(A COPY OF THE ENGRAVING BY SIMON DE PASSE)

The Connoisseur

as Rogers, Elstracke, Simon de Passe, and Faithorne in this country; or Mellan, Drevet, Masson, and Nanteuil in France? But perhaps enough has been said to justify the collector in his search after these engraved portraits of the

In those days the former were far more frequently engraved than the latter; though it may come as a surprise to some to learn that even in the palmy days of the eighteenth century Raphael Smith, of "Mrs. Carnac" fame, engraved sixty per cent. of men; that Valentine Green, the engraver of that exquisite series of whole-length ladies after Reynolds, executed sixty-two and a half per cent.; and that John Jones, so well known by his "Miss Kemble" and "Lady Caroline Price," engraved eighty-four per cent.

In the matter of the cost of these line-engraved portraits it may be noted that while few sensational sums are demanded, the prints command a good average price—a price they have maintained for many years with but slight fluctuations, except, perhaps, a general tendency to rise.

Two points the collector must ever keep in mind when buying prints of the class we are considering. It is always necessary to secure early states, and perfect impressions. People have a way of changing their condition in life; and if their portraits have been engraved while the individuals were young, the coppers require to be altered from time to time to keep pace with their advancement. This point is admirably illustrated in Elstracke's equestrian portrait of Prince Charles. The impression selected for reproduction (on the opposite page) is in the first state, representing the Prince as quite a boy. Some years later the portrait was made older, and the plate was further altered by the substitution of a low hat, with flowing feather, for the tall hat seen in this first state. Again several years passed, the Prince

became Charles I., and once more the copper plate was returned to the engraver to be again brought up to date by a change in the features, an alteration in the title, and the substitution of the Royal Arms for the Prince of Wales's crest. It is, therefore, easy to understand that the last state of this plate is worse than the first; but in the case of this



BISHOP BOSSUET BY PIERRE IMBERT DREVET

seventeenth century, except to remark that much of the work of this early period was original, the portraits being done by the engravers *ad vivum*.

While pursuing his course, the connoisseur will soon be impressed by the fact that in making his collection of the portraits of the early Stuart period, he is acquiring portraits of more men than women.

English Engraved Portraits of the Seventeenth Century

particular portrait the collector may well wish to possess impressions in all three states. The collector should also notice whether the publisher's name and address appear out of harmony with the engraving, or whether there remain traces of a former imprint at the foot of the subject; for these defects are almost sure signs of late states.

The second point to be remembered has reference to the impression. The nature of the work of a line engraving gives the expert penman a favourable opportunity for making repairs on patches that have been inserted by the point-restorer in dilapidated impressions ; and so the collector must keep a watchful eye for the detection of parts in an impression that may be the work of the penman and not that of the engraver.

The first portrait engraver who worked in this country appears to have been Remigius Hogenberg, who, born at Mechlin, came to England about 1570, and was employed by Matthew Parker, Archbishop of Canterbury. The two plates by which Hogenberg is chiefly known are a small portrait of his patron, dated 1572—the last figure being afterwards altered to a “3”—and an unexpectedly delicate and admirable portrait of Queen Elizabeth, seen to the waist, and measuring 12 ins. by 7 $\frac{3}{4}$ ins.

Following in the wake of Hogenberg came the first English-born engraver, William Rogers, who, it is thought, received his training in the Wierix school of engraving at Antwerp. Besides a number of portraits, he engraved title pages and book illustrations; but it is by his portraits that his claim to fame rests. These include a portrait of the Earl of Essex, a large group of Henry VIII. and his Family (14 ins. by 19 $\frac{1}{4}$ ins.), from the picture attributed to Lucas de Heere, at Sudeley Castle, of which only three impressions are known; and his particularly rich and decorative standing portrait of Queen Elizabeth, which is reproduced on page 17. The impression from which this illustration has been prepared is believed to

be unique, and the copper was afterwards cut down all round to make the portrait appear three-quarter length. In much of the work of this early period the lines do not possess that refined sweetness and gradation that prevail in the engravings of, say, the best French period, but have a rather stiff and hard appearance. Yet the skill



CHARLES I. AS A BOY
BY RENOLD (OR RENIER) ELSTRACKE

and dexterity displayed in the handling of the graver are manifest throughout.

Working at the same time as Rogers, and in much the same manner, was Thomas Cockson (or Coxon), who, in his neat style, besides a number of octavo size portraits, including *The Czar Demetrius*, and *Francis White, Bishop of Ely*, engraved three ambitious equestrian portraits—



MARRIAGE PRINT
 OF CHARLES I.
 AND HENRIETTA
 MARIA
 BY FRANCIS
 DELARAM

George, Earl of Cumberland, with, in background, a bird's eye view of Puerto Rico, which place was surprised by the Earl in 1598; Charles, Earl of Nottingham, with the Spanish Armada in distance; and the one reproduced on the opposite page, Robert Devereux, Earl of Essex, showing in background a view of Cadiz, which was taken by the English under the Earl, September 15th, 1596. In 1609, Cockson engraved a satirical print containing portraits, and entitled, *The Revells of Christendome*. It alluded to the efforts of England and France to negotiate peace between the United Provinces and Spain.

Renold (or Renier) Elstracke, who, it has been said, was born in England, though probably he migrated here from the Low Countries, flourished from about 1590 to 1630, and executed more plates

than any other engraver of his time. His many portraits embraced the most notable people of the earlier decades of the seventeenth century, and probably specimens of his work may be more easily obtained than those of any of his contemporaries. To enumerate his plates would occupy much space, but his most important portraits are *Charles I. as a Boy*, a delightfully decorative print which is reproduced on page 13, and to which allusion has already been made; *Robert, first Earl of Salisbury*, whose features vividly suggest those of the present Marquess; *Sir Thomas Overbury* at the age of thirty-two writing his epitaph; and the equestrian ones of Frederick V., King of Bohemia, and his wife, Princess Elizabeth of England. On the back of an impression of this last has been written, in about a century-old hand: "So rare that Mr.

English Engraved Portraits of the Seventeenth Century

ROBERT
DEVEREUX
EARL OF ESSEX
BY THOMAS
COCKSON
(OR COXON)



Sutherland has not got them. Mr. Woodburn gave Mr. Caulfield £45 for the pair to sell again."

Elstracke seems to have been the first to engrave plates (each containing portraits of a husband and wife) to commemorate marriages. By him we have: *Mary, Queen of Scots, and Lord Darnley*; *James I. and Anne of Denmark*; *Frederick V. of Bohemia and Princess Elizabeth*; and *Robert, Earl of Somerset, and his wife Frances*. These marriage prints are most rare, and correspondingly expensive; the *Mary and Darnley* selling for as much as £150, and the *James and Anne* for £65, at the Dent sale in 1884. Elstracke engraved several large royal prints, one of which (21½ ins. by 20¼ ins.) represents James I. on his throne, attended by his officers of State, and is dated 1604. This plate was re-issued twenty years later with the portraits altered.

With the coming to England of the various members of the De Passe family, who brought with them the traditions of the more skilful work of the Continent, great progress was made in the art in this country. Crispin, the father, had gathered his experience and knowledge at various continental centres, and settling in England with his son, Simon, exerted a powerful influence on the rising English school.

Simon de Passe engraved a great number of portraits of royalty and others in the upper ranks of society, many of them in small ovals, surrounded by the highly decorative borders with which collectors of seventeenth century work are familiar. We reproduce on page 18 one of these, a portrait of Sir Francis Bacon, which is an excellent specimen of Simon de Passe's refined graver work, the face and lace frill being exceedingly delicately wrought. When

Bacon was created Viscount St. Albans, this plate was altered by a change in the coat of arms, the removal of the Chancellor's purse, and the rewording of the inscription. Impressions taken after the re-work are much inferior to those in the first state. A still more valuable and important engraving by this artist is the portrait of Anne of Bohemia on horse-back, showing Windsor in the background, which forms a *pendant* to Delaram's similar portrait of James I. with London in the background. This pair sold for £91 in 1899. Simon de Passe was a precocious engraver, for though he is believed to have been born as late as 1595, he executed a fine and well-known portrait of Henry, Prince of Wales, exercising with a lance, "A° 1612"; a small one of *Sir Thomas Overbury* in 1613; *Goltzius* in 1614; *Sir Thomas Smith*, "Lond: A° 1616"; and a remarkably delicate portrait of George, Duke of Buckingham, "Anno Dom: 1617."

In 1622 Simon de Passe entered the service of the King of Denmark, and the last twenty-five years of his life were spent at Copenhagen, his place in London being filled by his brother William, whose principal plate, an equestrian portrait of George Villiers, Duke of Buckingham, was engraved "in the yeare of o' Lord God 1625."

The influence of the De Passe family can be traced in the work of almost all the engravers who practised in England up to the time of the Restoration: Francis Delaram, William Hole, John Payne, William Marshall, T. Cecill, and Robert Vaughan; but want of space will not permit a detailed!

reference to these craftsmen, who engraved a great number of portraits, the best of which well merit the care and attention of the collector. Delaram engraved the very rare portrait of Charles, Prince of Wales, on horse-back, with Richmond Palace in the background; and we reproduce on page 14 his marriage print of *Charles I. and Henrietta Maria*. Hole, besides being a portrait engraver, has the credit of being the first to engrave music on copper

plates in England. From among his portraiture we have reproduced his Henry, Prince of Wales (see page 11) copied from Simon de Passe's print, an excellent example of technical knowledge and deft handling; but the print must be procured in early state, before the inscription "Henricvs Princeps." Payne may be chiefly known by his large plate of the war-ship, *The Sovereigne of the Seas, Built in the Yeare 1637*, but, though an idle man, he engraved many good portraits, including one of Thomas Hobson, the Cambridge carrier, whose way of conducting business is said to have originated the phrase "Hobson's choice."

Marshall was a

prolific worker, though his prints have not the high merit of those by Elstracke, or even by Delaram. Cecill's best work will be found in the standing portrait of Edward, the Black Prince, "Dedicated to all the worthy and Trew louers of Archery," and in an emblematical portrait of Queen Elizabeth, with the Armada in the distance. Vaughan's portraits are wanting in the finer qualities of the engraver, but must not be passed over, as they are of historical importance.



SIR THOMAS FAIRFAX
BY WILLIAM FAITHORNE THE ELDER



QUEEN ELIZABETH BY WILLIAM ROGERS
 (FROM THE IMPRESSION IN THE BRITISH MUSEUM,
 BELIEVED TO BE UNIQUE)



SIR FRANCIS BACON BY SIMON DE PASSE

The work of this period and style culminated in the extremely skilful engravings by William Faithorne the elder, who, born in London in 1616, was first a pupil of Payne, and afterwards studied

under the eminent Frenchman, Robert Nanteuil. We give on page 16 a characteristic specimen of Faithorne in his portrait of Sir Thomas Fairfax, and it need only be added that students of Faithorne will find full assistance in the *Catalogue Raisonné* of his work by Mr. Louis Fagan, 1888. Faithorne's portraits of the leading personalities of the Great Rebellion period have always been much admired, and may be expected to retain their hold on the collecting public.

Glover, Loggan, and Robert White, working during the latter part of the century, show, in their portraits, the influence of the highly-finished school of French engraving, which can be traced so noticeably in Faithorne's plates. Though I am unable even to touch the fringe of this great school of French engraving, I have included in the series of illustrations a reproduction of Pierre Imbert Drevet's portrait of Bishop Bossuet (*see page 12*), which represents the school at its very best; and though the engraving was not done until the early part of the eighteenth century, I make no apology for its appearance here.

The portraits by Hollar hold a place apart from all those that have been spoken of, as they contain a large proportion of etching.

To have enumerated the portraits done by these seventeenth century engravers would have occupied far too much space; but many of them are given under the names of the engravers in the *Dictionary of National Biography*.

With the Restoration in 1660 the art of mezzotinting was brought to England by Prince Rupert; but I refrain from entering upon this captivating branch of engraving, as the early work in the art has already received attention in these pages.

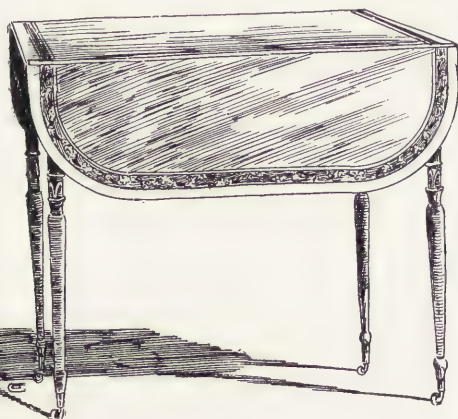




C HIPPENDALE AND SHERATON BY J. WHYTE WALTON

To compare the furniture of Chippendale and Sheraton would be very much the same thing as making a comparison between the writings of Dickens and Thackeray, the two styles being equally distinct, and each having sufficient differences to give it a character entirely its own. Notwithstanding this fact, it is a very general mistake to class all eighteenth century furniture and any design produced between 1750 and 1800 under the name of Chippendale, although he was only one of a number of craftsmen who made that period of English furniture famous.

Such names as Shearer, Mayhew, Ince, are hardly known to the general public, and yet they did work which so closely resembles Chippendale's best phase that even by collectors their pieces are allowed to pass as his. It must be remembered that Thomas Chippendale was one of the first of these designers, his book, *The Gentleman and Cabinet Maker's Directory*, being published in 1754, whereas Sheraton was the last, his *Upholsterer's Drawing Room Book* not appearing until 1793, and though both men were influenced to a great extent by the Renaissance then strong in France, those forty years had brought



SHERATON PEMBROKE TABLE

about considerable changes in style, the extreme floridness of the Louis quatorze and Louis quinze having toned down into

the purer and more classic lines of the Louis seize period. In Chippendale's earliest work it is easy to trace the French *motif*. He has in all over two hundred designs, many of which were never executed, as they are so overloaded with ornament that their production would have been prohibitive except to the wealthiest.

His general style is characterised by its delicate mahogany woodwork without inlay of any sort, but relying upon carving alone for ornament; and it is remarkable with what exactness the delicacy of the carving corresponds with the outline of the furniture. For a time Chippendale succumbed to the Chinese craze which



SHERATON SHAPED WINE BOX

had suddenly become the fashion owing to the travels and books of Sir William Chambers, the architect; and we find some of his chair-backs adorned with "frets" from Canton, while his pagoda book-cases and mirror frames with absurdly long-necked birds, also belong to this phase. There is no doubt that it warped Chippendale's originally pure taste, and is now the least known and appreciated of any of his work.

It is in his less ornate work that he is most charming. For chair-backs alone he has eight or nine different designs, which are in themselves a study, the workmanship displayed in them being so varied. The contour is generally square, but there is an avoidance of any straight lines in the detail. A favourite device was the tying together of several elongated C's, and filling up the interstices with coquillage, or shell-like carving. In another we find

The Connoisseur

the scroll or coquillage itself forming part of the chair-back, and again, in what is known as his ribbon-back design, a delicate wooden ribbon forms part of the framework. Another, while retaining distinctly French lines for the contour, has the back filled in with a sort of lattice work, which, although peculiar, is by no means ineffective. The chairs have a general appearance of comfort in every instance, as there is a generous breadth of seat and a reposeful slant about the backs.

There is a prevalent idea that the legs of these chairs were always square, but it was only when there was a question of price that he adopted them, as in all the finest examples the shaped or "cabriole" leg is found. This is, of course, a pure French form—hence its name—and it is evident that it came originally from the goat's leg so freely employed in Pagan times for the support of seats and tripods. Very often it is finished by a claw foot in Chippendale's finest examples.

With regard to the tables in this style, some of them have flaps to fall down, four slight but firm legs delicately carved, and drawers with beautiful brass handles. There is also a breakfast table which is unique; it has two leaves with a shelf under the top, and the front is cut out to form a recess for the knees, and has two folding doors. This piece is very rare, and consequently much prized by collectors. Another valued piece is a card table with folding top on extending frame, with small feet ornaments and carved edges; it has fretwork legs, green cloth.

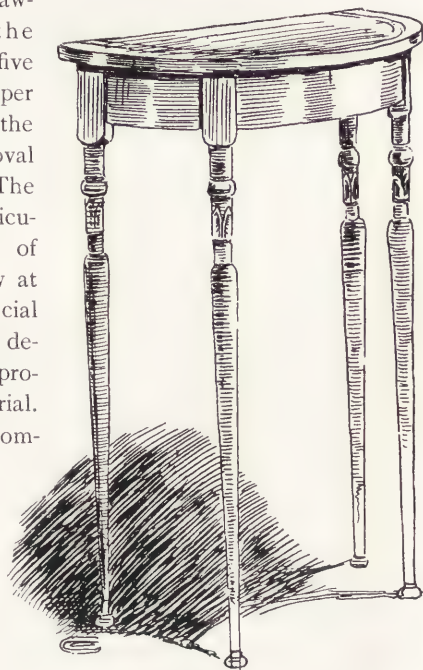
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SHERATON SIDEBOARD AND KNIFE BOX

table with drawers instead of the ornate cellarette arrangement with which his name is usually associated, and which, curiously enough, is more like a design of Shearer's. An essentially Chippendale piece is the double chest of drawers known as the "Tallboy," with five drawers in the upper part and three in the lower, fitted with oval drop handles. The cabinets are particularly fine pieces of furniture, and show at a glance the special care paid by the designer to the appropriate use of material. They are usually combined with a writing desk, which pulls out from the top drawer, or has a fall-down front. The upper portion forming the china cupboard is enclosed by glass doors, ornamented with delicate mahogany woodwork, and underneath there are three or four long drawers with serpentine front, and having very finely chased brass handles. These cabinets are generally small, and stand on cabriole legs. Quite as highly prized is the mahogany secretaire, with folding doors, enclosing shelves above, fall-down front with small drawer and writing-desk, and five drawers beneath, very much the same shape as the cabinet, but decorated with feet and key-pattern ornaments, mounted with lock, escutcheon, and handles of Chinese design in metal gilt. There is also the pagoda bookcase belonging to Chippendale's later style, but this is not so highly appreciated, as it is much more curious than beautiful.



SHERATON CONSOLE TABLE

Another phase of Chippendale's art is folding furniture, for which he has some clever and ingenious designs, the demand for this class of furniture having been brought about by the then prevailing fashion of using bedrooms as sitting-rooms. There are dressing-tables and washstands which close up and disguise themselves to serve another purpose;

Chippendale and Sheraton

writing-tables combined with other bedroom furniture, all wonderfully constructed, and fine examples of workmanship, but not calculated to fulfil any useful purpose at the present day, only justly prized as curiosities. The wood used by Chippendale was almost invariably mahogany, decorated by carving of a greater or less degree of relief, and by finely wrought handles, escutcheons and knobs, but by inlay never.

Genuine pieces of Chippendale are naturally becoming somewhat rare, most of them being already in the hands of collectors, and, when sold, they as a rule command enormous prices, as, for instance, two elbow state chairs with open-work backs exchanged owners some time ago for 780 guineas, while a set of six small chairs with open-work backs realized 93 guineas. This seems all the more remarkable when we reflect that this furniture was not at all appreciated at the beginning of the century, but was relegated to the most common uses, much of it having been restored to us from kitchens and the parlours of little country inns. Sheraton, in the preface to his book, speaks of Chippendale's designs as "wholly antiquated and laid aside, though possessed of great merit, according to the times in which they were executed!" This surely is ample testimony that the two styles are entirely different, and ought never to be mistaken or confused.

We have already mentioned that both Chippendale and Sheraton, and, in fact, all the eighteenth century designers, looked to France for inspiration, but they were not copyists in any sense of the word; they have an individuality and style wholly their own. This is

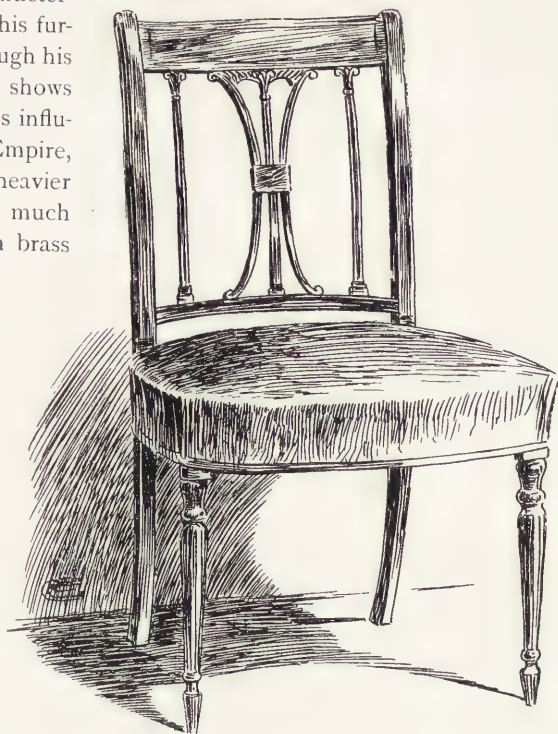
particularly emphasized in Sheraton's productions, which have grace and refinement, combined with an almost classic severity, decidedly opposed to the rococo leanings

shown in the French school. He was to a certain extent more original than his predecessors, yet not nearly

so elaborate in ornamentation, his theory being that ornament should be subservient to utility, and should not interfere with geometrical form. Refined strength characterises most of his furniture, although his later style shows the disastrous influence of the Empire, being of a heavier description, much adorned with brass ornamentation. These pieces, however, have never been popular, as he was not amongst the best interpreters of the Cæsarian mode, and his fame rests upon his earlier work, which is justly prized by collectors.

The woods mostly employed by Sheraton were satinwood, mahogany, tulip-wood, rosewood, and apple-wood; while the ornamentation depends upon marqueterie, into which are introduced scrolls of musical instruments, wreaths, etc., and many of the cabinets have charming little figure centres, painted by Cipriani and Angelica Kauffman, which lend such an additional charm to the satinwood. A very fine example of one of these cabinets is now in the South Kensington Museum.

It was only at the latter end of the eighteenth century that satinwood came into general use, and Sheraton combined it with mahogany in many of his pieces, in either bandings, stringing, shells or vases, and the wavy light and dark tone of the satinwood is a most pleasing contrast to the rich dark grain of the mahogany, and gives an effective result. The designs for chairs are not so numerous as those of Chippendale, nor are they so comfortable. They have usually square backs, with four straight pillars and carved capitals, an inlay of satinwood on the back rest, and fluted and tapering square legs with spade feet. Another has curved upright rails, with curved top and rosette in centre, square legs with



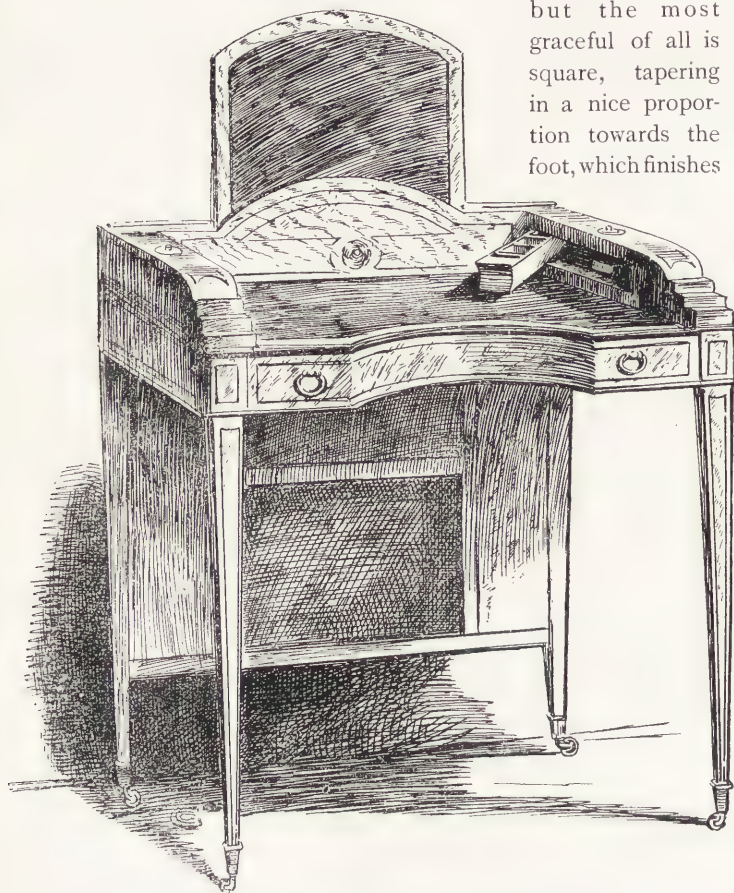
SHERATON CHAIR



CHIPPENDALE CHAIR

The Connoisseur

rails, and a stuffed seat. As a rule the legs of chairs, tables and sideboards have a straight axis, often turned and fluted; but the most graceful of all is square, tapering in a nice proportion towards the foot, which finishes



SHERATON SCREEN WRITING TABLE

with a brass caster. This occurs in many of the best designs, and is a sure test of Sheraton.

In all the chairs it is particularly noticeable how perfect outline is the first consideration, decoration following almost as an after-thought, and if the designs were produced without the ornament, the result would still be satisfactory and pleasing.

Quite a feature of Sheraton is the way in which the acanthus leaf is employed on such slender parts as the arms of chairs, and the balustrades of banisters, but it does not in any way interfere with the constructive lines.

The application of inlay to this furniture is shown to advantage in the tables, as, for instance, the Pembroke oval table, with folding leaves in mahogany, is banded with satinwood, and has inlay on legs and side. Another in satinwood has a rosewood and tulipwood inlay. This has folding flaps on central stand, with four curved feet. The old sofa table, a very familiar piece, is generally in rosewood, inlaid with satinwood, and has circular ends on double feet,

with two drawers, panelled with satinwood; also the coffee table of mahogany, inlaid with tulipwood, square top on twisted column, terminating in three slender curved feet, is unique.

We have a very characteristic production in a satinwood work-table, inlaid with narrow lines of mahogany, and painted. It has an oblong top, with circular ends, which project beyond the body of the table. Inside the top is a lid with small silver handles, locked by a key below in the table, which is finished underneath by a yellow drawn silk bag for work. This table has a lyre-shaped stand at either end, united by a rail below, and terminating in double feet. Sheraton's designs for work-tables have invariably drawn silk beneath, while lyre ornaments (borrowed from the French) are another of his specialities.

His writing tables are cleverly devised and extremely elegant, the illustration showing a very fine example. It will be seen at a glance that any reproduction of this would not only prove a costly matter, but it would require the acme of craftsmanship to work out such an ingenious contrivance. The adjustable sliding screen at the back and the fascinating arrangement of spring drawers in the circular ends make it a most perfect piece of mechanical woodwork. Again, in the sideboard we have a good specimen of Sheraton's work, with its circular front, inlay of tulipwood, and finely wrought handles, the whole supported by circular fluted legs. There are other designs for sideboards and side tables, but they are so much the same in character that knowing one we recognise them all.

The cabinets are quite classical in contour, and are decorated with refined marqueterie lines in contrasting woods, while the glass doors enclosing the shelves have delicate latticed woodwork, others have painted figure centres in the panels, and are covered with painted decorations of wreaths, flowers, and ribbons.

In library furniture Sheraton particularly excelled; the bookcases being a distinct contrast to some of the heavy oak productions which it was for some time thought proper to adopt. They are on much the same lines as the cabinets generally combined with a bureau. Sheraton says that bureaux having become almost obsolete amongst fashionable people in London, he has endeavoured to retrieve them from their obscurity by adding to them an open bookcase, and calling it a "bureau bookcase." A very special piece is a combined writing and drawing table which answers its double purposes in most admirable fashion. The top is made to rise by a double horse, so that it is possible to either stand

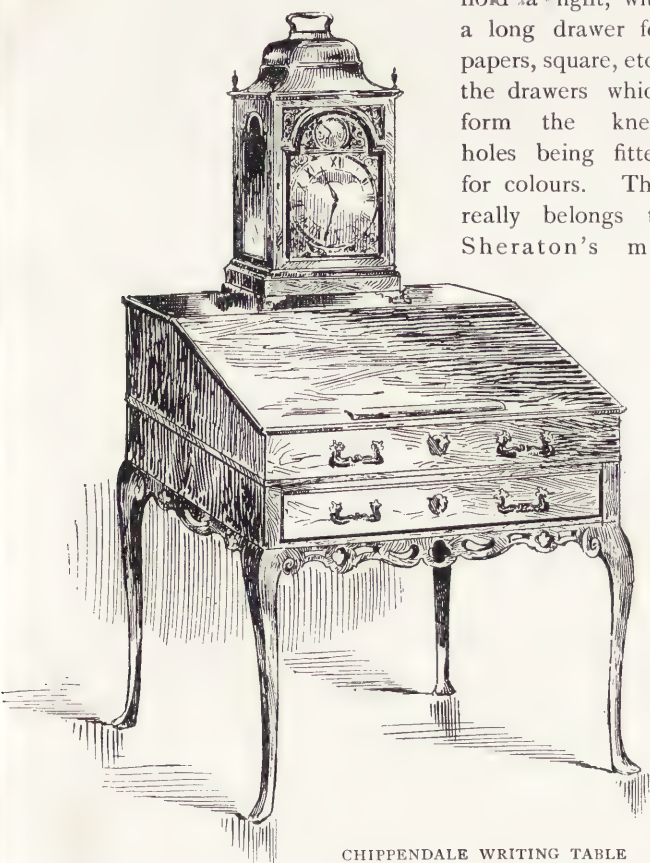
Chippendale and Sheraton

or sit at it, as occasion requires. There are slides at each end for the necessary drawing materials and to hold a light, with a long drawer for papers, square, etc., the drawers which form the knee-holes being fitted for colours. This really belongs to Sheraton's me-

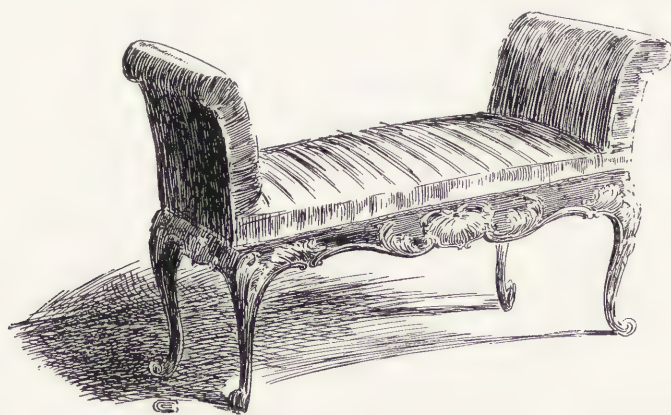
and interesting than those of Chippendale. He delighted in combinations, sliding flaps, secret drawers, and many other similar devices, his Harlequin Pembroke table being so termed, he says, for no other reason than because in exhibitions of that sort there is generally a great deal of machinery. This table is intended for both a breakfast and a writing table, and well it contrives a double debt to pay. Then another wonderful piece of mechanism is displayed in the library steps specially designed for King George III. The steps rise perpendicularly from the top of the table frame and fold up to enclose in it. When thus enclosed there is a library table with a rising flap, supported by a horse, to write upon. There are many other things of this description, such as folding-up washstands convertible into cabinets, some of them being ornamented with little figure centres, and dressing tables made to serve some double purpose; but sufficient has been said of this phase to enable the collector to know that if he comes across a piece of eighteenth century folding furniture possessing classical lines he may at once attribute its production to Sheraton. These articles of household furniture do not belong to modern requirements any more than the wine sarcophagi, knife boxes, and other specialties which are associated with Sheraton's name; they have for the most part found their way into the old curiosity shops, and are valued as relics of our grandfathers.

The individuality of Sheraton's and Chippendale's work is clearly defined, although different, and it deservedly ranks high as an example of what can be done for cabinet work by clever designers and craftsmen.

chanical, or, as it has been described, his *multum in parvo* furniture, for which he is justly celebrated and quite unrivalled, his designs being more practical



CHIPPENDALE WRITING TABLE



CHIPPENDALE WINDOW STOOL



JAMES GILLRAY
BY RALPH NEVILL

At the close of the eighteenth century the art of caricature may be said to have been practically non-existent except in England, where, however, it vigorously flourished. It is true that France, directly the Monarchy had been overthrown and a general carnival of license inaugurated, was inundated by a flood of pictorial skits and broadsheets, but of these the great majority were beneath contempt, and no French caricaturist appeared worthy to challenge comparison with Gillray, Bunbury or Rowlandson. In Spain was Goya, but elsewhere a real caricaturist was not to be found.

The English have always been pre-eminent in caricature, the independent and ironical humour of which appears to appeal to the race, and to suit its tendencies far better than serious art (in England something of an exotic) can ever do.

When Hogarth died he left behind him, as it were, the tradition of two schools of caricature—one dealing with life in general and the satirising of society, the other with political events and those who produced and guided them. After his death an interval occurred, and then appeared Rowlandson, a social satirist of the first order, and Gillray, who as a political caricaturist has never been equalled, and probably never will be. The son of a poor soldier who had lost an arm at Fontenoy, James Gillray came into the world just a year later than his great rival Rowlandson. The name Gillray is Scotch, and signifies ruddy-face. It is to be found principally in the Highlands, though not entirely unknown in the southern part of Scotland.

Born amidst the surroundings of poverty, Gillray's early education was of a very rough nature—the streets of London serving him for both school and playground up to the time when he was bound apprentice to an engraver. As a youth he is said to have been devoted to studying the works of Hogarth, and he appears to have given signs of his great satirical talents at a very early age.

Work in the engraver's shop soon wearied the youthful Gillray, and it was not very long before, impatient of control and averse to the trammels of a regular and ordered life, he attached himself to a troupe of strolling players, and set out for the country. After a little time this Thespian vagabondage appears to have exhausted its attractions, for he returned to London and began to devote himself to serious study at the school of the Royal Academy. Unlike Rowlandson, he does not seem ever to have hesitated as to what line he should take up, and his choice was at once made for caricature, to which from childhood he had been devoted. About 1777 or 1778 Gillray's work began to make its appearance in the printseller's windows, whilst after 1782 he produced a constant and regular flow of satirical compositions.

Bunbury and Rowlandson were at that time dealing with the frivolities, the pleasures, and the dissipations of life which they themselves knew and enjoyed. Gillray, who had learnt the lessons of life in the rough school of the people, took up an entirely different line, and with enormous power of intuitive perception hit off a political situation or satirised a public man in a manner which went home to that proletariat from which he himself had sprung.

Essentially a man of the people, Gillray may be said to have in himself epitomised the vices and virtues of the ordinary Englishman of his day. Coarse, brutal, and sometimes worse, his caricatures yet possess a fierce morality of their own, entirely different from the smiling indifference with which the easy-going Rowlandson regards humanity and its failings.

Like a thorough John Bull of the time, Gillray abominated foreigners and foreign ways, and, adamant in his insularity, would never admit that anything outside England could equal or even compete with anything in it. An ardent votary of the bottle, his potations were deep as well as constant; indeed, he drank to such an extent that he ruined his mind and paralysed his body, with the result that in his last years he became practically an imbecile, and died what cannot be considered other than an ignominious death.



**JOHN BULL
GOING TO THE WARS**

Facsimile of a Colour Print
by James Gillray

*Reproduced by kind permission
of the Proprietor*





JOHN BULL, going to the WARS.



James Gillray

Gillray, who was, as has been said, himself a John Bull in feeling, was the inventor of John Bull, and interpreted the very soul of the Englishman in his caricatures. The populace, which almost immediately recognised the truth of the portrait, soon appreciated and applauded the genius of the creator. Gillray's loathing for foreigners undoubtedly gave him additional strength as a caricaturist, and the wealth of satirical fancy which he devoted to ridiculing and attacking the French was positively inexhaustible.

came to the drawings of Gillray, he would hardly look at them at all, and tossing the sketches on one side, said, "I understand nothing about caricatures!"

The artist was not long in taking revenge for this slight, and soon a print was being circulated all over London. In it the King is shown in the act of examining a miniature of Oliver Cromwell, whilst his parsimony is satirised by the candle end and the save-all. Another attack of Gillray's upon the Royal passion for economy was Tem-



JOHN BULL Happy.

Once only did he leave his native country—this was in 1792, when, in company with the artist Louthembourg, he made a journey into Flanders. Here, whilst Louthembourg drew scenery, landscapes, and buildings, Gillray made sketches of the peasantry and people. In due course of time the two artists returned to England, and their drawings were submitted to the King.

George the Third looked through the portfolios with something of the air of a connoisseur, and made a careful examination of Louthembourg's compositions, for which he expressed his admiration; but when he

perance enjoying a frugal meal, in which the King and Queen are shown enjoying a lunch composed of eggs and salad, washed down by "aqua pura," the collation being served on gold plate. The chairs and furniture are all carefully enveloped in covers, whilst the whole composition is a scathing satire upon economy. On the door is hung a list of the King's securities, which further emphasises and derides the Royal parsimony.

A companion print is *A Voluptuary under the Horrors of Digestion*. This is the Prince Regent after a plentiful lunch at Carlton House. The Prince

The Connoisseur

has just finished, and has drawn his chair away from the table, on which are seen evidences of an excellent lunch. On the floor by his side lie several empty bottles, whilst in the foreground we see a dice box and dice, together with three account books—"New-market List," "Debts of Honour unpaid," and "Faro Partnership Account"—Self, Archer, Hobart & Co." On the wall in the background appears a picture of the famous Cornaro (an Italian who attained to a very great age by leading a life of great temperance

form in themselves an excellent history of the latter part of the reign of George the Third.

In social satire he also attained great excellence, some of his best efforts in this direction being *Twopenny Whist* and *Push Penny*, whilst other humorous designs deal with harmonics before and after marriage, with the disuse of hair powder, the tortures of the gout, and other kindred subjects of a grotesque nature.

Perhaps, however, we see Gillray at his very best



JOHN BULL'S Property in danger.

J. G. des. et.

and frugality), while littered about the room are numerous tradesmen's bills, every one of which is marked unpaid. The face of the Prince is a most beautiful piece of drawing, and the whole composition, in spite of one or two details which unfortunately render it somewhat unsuitable for reproduction, agreeable rather than the reverse.

Gillray's caricatures must be divided into two classes—the political and the social. *Paddy on Horseback* is generally regarded as having been his first published composition. It is in political caricature that he excelled, and his designs in this style

when he is dealing with the French Revolution and with Napoleon. Though he had at one time pictured Marie Antoinette as *Messalina*, the horrors and atrocities of the Terror caused the artist, as it did most of his fellow-countrymen, to become violently opposed to the party of Revolution, which in many of his caricatures he attacks with unsparing ferocity.

At one time Gillray was paid a regular salary by Pitt, and once that the bargain had been struck, his pencil did most effective work in the service of the Ministry.

Of Napoleon as an object of hatred, ridicule, and

James Gillray

disgust, the caricaturist never tired, always, curiously enough, picturing him in the plumed hat of Lodi and Arcola, even long after the Emperor had adopted the characteristic headgear with which his personality is for ever identified.

The following are some of the most striking of Gillray's caricatures dealing with Napoleon. The original spelling has been retained :—

Democracy, or a Sketch of the Life of Buonaparte (May 12th, 1800). This represents various events in the rise of Napoleon to power, all of them, of course, showing the Corsican in the most odious light possible.

The Plumb-Pudding in Danger, or State Epicures taking un petit souper (Feb. 26th, 1805). A satire on overtures for reconciliation, made by the new Emperor in January, 1805.

The New Dynasty, or the little Corsican Gardiner planting a Royal Pippin Tree. Gillray in this caricature satirises both the late Ministers for their introduction of the Catholic Bill, and also the King for making proposals to Napoleon.

The Nursery, with Britannia reposing in Peace (Dec. 4th, 1800). One of the happiest of the artist's satires. Fox, Lord Hawkesbury, and Addington are shown around Britannia's apparently peaceful cradle, whilst a figure of Napoleon fiddling is to be seen upon the mantelpiece. This caricature was aimed at the unsubstantial peace of 1802.

The First Kiss these Ten Years, is said to have attained extraordinary popularity in France as well as in England, and Napoleon himself is supposed to have been exceedingly amused when it was shown to him.

Of all the English Royal family Gillray appears to have had the greatest partiality for the Duke of Clarence, whose rough and ready ways rendered him popular with the people. The artist in one of his designs shows the sailor Prince in the bosom of his family, leading a life of domesticity with the beautiful creature whose statue by Chantrey smiles to-day amongst the tombs in the cemetery of Montretout.

In one of the most celebrated caricatures which Gillray ever produced, John Bull is represented as a kind of ogre, making his dinner off the fleets of the enemy; which are being served up by his Admirals, amongst whom Nelson is prominent in the foreground. John Bull, it must be confessed, does not present a particularly attractive appearance, but no doubt Gillray's composition suited the taste of the day, which was extremely robust and contemptuous of weakness or effeminacy.

Fifty years before the leaders of fashion had been wont to acquire a good deal of the French graces

and foreign manners during their not infrequent visits to Paris, for at that time all eyes had been turned towards Versailles as the very centre and pivot of the fashionable world, but at the end of the century the French Monarchy had passed away, and everything had been changed. The men of Gillray's generation were, when they could afford it, entirely devoted to hunting, racing, coach-driving, and prize-fighting, not to mention hard drinking, with which a great many beguiled their leisure, to the destruction of their health. Two products of this age were Sir John Lade, the famous amateur whip, who dissipated a fine fortune with the greatest ease, and Lord Barrymore, who, after doing the same thing, accidentally shot himself.

Yet in spite of the general looseness of tone which then prevailed, that insular hypocrisy which now exerts such powerful influence was by no means non-existent, for when a certain French ballet dancer, Mdle. Rose by name, introduced flesh-coloured tights upon the British stage, a great outcry was raised, and the Bench of Bishops made a formal protest against such a demoralising innovation.

An extremely amusing caricature of Gillray's shows us these learned Divines acting as dressers to Mdle. Rose and her coryphées, whilst some of their number are making their surplices into ballet skirts long enough to satisfy English prudery.

The heavy taxation to which John Bull was subjected was a subject constantly treated by caricaturists at the end of the eighteenth century. In one print he is shown ruefully turning out his pockets at a somewhat imperative summons.

In inventive power Gillray outstripped all his rivals, and in his faculty for hitting off a political situation so as to convey it graphically to the public, he was also absolutely supreme.

Whilst at work he is said to have produced at least a thousand caricatures; some have said sixteen or seventeen hundred. In order to always be ready to sketch any characteristic face or scene which might catch his fancy, Gillray used to keep his pockets filled with pieces of card, so that he might never be found unprepared. From long practice he eventually became so skilled in his art as to be able to etch his ideas straight upon copper.

In 1811, when at work upon a print entitled *Interior of a Barber's Shop in Assize Time*, after a design by Bunbury, Gillray was attacked by a fit of insanity, no doubt induced by his intemperate mode of life. He lived, with occasional intervals of lucidity, until the 1st of June, 1815, when he died seventeen days too early to hear of the final rout of the hated Corsican by John Bull at Waterloo.

Coins and Medals

THE ENGLISH SILVER CROWN PIECE BY J. B. FIRTH

THE English crown piece has had a somewhat chequered history of exactly three centuries and a half, for a coin of this denomination was first struck in 1551, during the reign of Edward VI. Apparently it enjoyed its greatest popularity throughout the Stuart *régime* and down to the middle of the eighteenth century, for after that date great gaps occur in the continuity of its issue. No crown, for example, was struck in the reign of George III. until that monarch had been fifty-eight years upon the throne; nor were any issued for general use in the reign of William IV. The first crown of Queen Victoria was not struck until 1844, and from 1851 to 1887 there was another long blank. During these periods the older issues, of course, remained in circulation, but the weight of the coin militated against its popularity, even as it does at the present day, for the majority of people seem to prefer a litter of small change to the handsome, but rather cumbrous, "cart-wheel."

The crown is not only the largest and most imposing coin in the English currency, it is also the only one which bears a legend in raised letters upon its edge, stating the year of the Sovereign's reign in which it is issued, together with the Virgilian phrase, "*Decus et Tutamen*" ("Ornament and Protection"). These words first appeared on the crowns issued from the Tower Mint in 1663, during the reign of Charles II., when Blondeau's improved

milling process was adopted. The natural interpretation of their presence would be that they were intended as a compliment to the reigning sovereign, who, in the language of official loyalty, is always "the ornament and protection" of the kingdom over which he rules. But, as often happens, the natural interpretation is the wrong one. The words are said to have a much more prosaic origin. They were simply placed there to prevent the clipping of the coin and render the detection of such mutilation at once easy and certain. There is a curious passage in Evelyn's "Diary," in which the writer says that he himself first suggested the device to the master of the mint, and that he borrowed the

idea from a vignette which he had seen in a Greek Testament belonging to Cardinal Richelieu. Coin clipping has long gone out of fashion in England, for the profits to be made by the practice would no longer be remunerative, owing to the fall in the value of



CROWN OF EDWARD VI., 1551

silver and the difficulty of disposing of the mutilated coin; but the Virgilian quotation still remains. It has regularly appeared on every subsequent issue of crown pieces until the lamentable Jubilee issue of 1887, when milled edges were substituted. However, in 1893 it was again restored, and will doubtless be retained in the new issue of Edward VII.

As has been said, the silver crown was first coined in 1551 at the Tower Mint, under the direction of Throgmorton, and at Southwark, under the direction of Sir John Yorke. The obverse represents the young king on horseback, while the reverse bears

The English Silver Crown Piece

the Royal arms and cross fleurée, with the legend, "Posui Deum adiutorem meum" ("I have taken God as my helper").

In 1561 a new and improved process of coining was introduced by a Frenchman who had invented the mill and screw, and the coins struck by this

Some of these coins bear the plumes of the Prince of Wales over the shield on the reverse side to shew that they were struck from silver obtained from the Welsh silver mines in the neighbourhood of Aberystwith. These mines were at first farmed by Sir Hugh Middleton, who forwarded the metal

to London to be coined at the Tower, but in 1638 a mint was established at Aberystwith itself. The local mints were kept exceptionally busy throughout the reign of Charles I., especially during the Civil War, when London was in the hands of the Parliamentarians. They were stationed at Aberystwith, Bristol, Exeter, Chester, Oxford, Shrewsbury, Weymouth, Worcester, and York, and while the plumes continued to serve as a mint mark of the first-named, some of the others adopted as their distinctive mark the first letter of the name of the town. Thus "C" was the mint mark of

Chester, "B" of Bristol, and "Y" of York. The most famous coin issued from these local mints is the Oxford crown, shewing the king on horseback with a view of the city in the background—a piece of high artistic merit as well as great historic interest. As is well known, Charles made Oxford his capital for some time, and the loyalty of the Oxford colleges, which handed over to him their rich stores



THE OXFORD CROWN OF CHARLES I., 1644
DESIGNED BY THOMAS RAIDLIUS

process were known as milled money. They were similar in type to the old hammered coins, but were much neater in appearance, rounder in form, and better executed. The crowns of Queen Elizabeth shew on the obverse a bust of the queen crowned, holding a sceptre in the one hand and an orb in the other, while the reverse bears the shield furnished and cross fourchée. With but few exceptions all coins issued since the Norman Conquest had borne on the reverse a large cross. This disappeared from the issues of James I., whose coins displayed for the first time the arms of Scotland and Ireland, while round the shield ran the legend, "Exsurgat Deus; Dissipentur Inimici" ("May God arise and His enemies be scattered"). The earliest crown of this king gives his title as "Ang. Sco. Fran. et Hib. Rex" (King of England, Scotland, France, and Ireland); but in the second issue the change to "Mag. Brit.," instead of "Ang. Sco.," bears witness to his having assumed in the meantime the title of King of Great Britain, and the legend is changed to "Quæ Deus Conjunxit Nemo Separet" ("What God hath joined together let no one tear asunder"). The obverse shews the king mounted on horseback, sword in hand, while the housings of the richly-caparisoned steed are decorated in some instances with a crowned rose and in others with a crowned thistle.



THE PETITION CROWN OF CHARLES II., 1663
DESIGNED BY THOMAS SIMON

of plate, furnished him with the metal required for his mint. Most of the coins struck in the provinces during the war bear on their reverse sides the legend, "Exsurgat Deus, Dissipentur Inimici," together with the words, "Relig. Prot. Leg. Ang. Liber. Par." These are known as the "Declaration," and contain the substance of the king's promise

to his Privy Council in 1642 that he would faithfully preserve the Protestant religion, the laws of England, and the liberties of Parliament.

The "siege pieces," consisting merely of strips of metal stamped with the rude outlines of the besieged castles in which they were struck, need not detain us, but a word must be said of the excellent coins issued from the Tower during this reign. They were mainly the work of a Frenchman named Nicholas Briot, a native of Lorraine, who was appointed chief engraver to the English king in 1633, and was, perhaps, the most skilful engraver and medallist of the seventeenth century. He had greatly improved the milling process, which had already been introduced into England. But the credit for all the beautiful crowns issued from the Tower is not wholly his. The earliest issue—before Briot was appointed—shews the king in plain armour on horseback, with sword raised, and plumes on the head and crupper of his horse—a most spirited device, full of animation, vigour, and movement.

The coins of the Commonwealth—and it is to be noticed that Parliament did not take upon itself to strike any money of its own until after the execution of the king—are distinguished by the same ostentatious simplicity which marked the Puritan dress. But they are especially interesting from the fact that they are the only coins struck in England bearing their legend in the English language, all others, both before and after, being written in Latin. The obverse of the crown contains a shield bearing the Cross of St. George encircled by a laurel wreath, and, in bold letters on the outer edge, the words, "The Commonwealth of England." On the reverse is the date with the legend, "God with us," encircling two shields, set side by side, one bearing the Cross of St. George and the other the harp of Ireland. The coins excited the ridicule of the Cavaliers, who nicknamed them "breeches money" from the arrangement of the two shields. But it is certain that their want of artistic merit was not due to their designer, Thomas Simon, for he engraved

the handsome coins bearing the effigy of Cromwell, as well as the early coins of Charles II., which are deservedly famous. It is evident, therefore, that his Puritan employers demanded something austere republican in design and treatment, and that he followed definite instructions. His masterpiece was the celebrated "Petition Crown," a specimen of which was sold recently for £315, though as much as £500 has been paid for a perfect example, which he issued on his own initiative in order to prove that he could do equally as good work as Roettier, a Dutch engraver who had supplanted him at the mint. On the edge of the crown is inscribed this petition: "Thomas Simon most humbly prays your Majesty to compare this, his Tryall piece, with the Dutch, and if more truly drawn and embossed, more gracefully ordered, and more accurately engraven, to relieve him." The "Petition Crown" was greatly admired, but the Dutchman was too firmly estab-

lished in the king's favour to be ousted from his office.

The earliest crown of the Restoration bore a rose under the bust of the king, and is known as the "Rose Crown." The emblem occurs not unfrequently on later issues, and is said to denote that the silver of which it



CROWN OF THE COMMONWEALTH, 1652
DESIGNED BY THOMAS SIMON

was made was mined in the West of England, while the combination of roses and plumes found on some of the crown pieces of Queen Anne indicated that the bullion had been sent to the mint by a company which "smelted lead with Pitcoale and Seacole." The leading directors of this company were Quakers, and the coins thus embellished were commonly spoken of as "Quaker Money." Another curious emblem on some of the crowns issued in 1666 and 1681 was that of an elephant and castle beneath the bust of the monarch, which denoted that the bullion had been imported by the African Company.

Some numismatists declare that the coins of Charles II. are amongst the last English coins which can justly be described as beautiful. Whether that be so or not, the reverse of the Charles II. crown, with its four crown-capped shields, arranged in the

The English Silver Crown Piece

form of a cross with the Star of the Garter in the centre, and the interlaced initials "C.C." between the shields is exceedingly effective. The silver crowns of the unloved and unhonoured James II. call for no comment, but the bronze crowns which he struck in Ireland from metal obtained by melting down his cannon are interesting as shewing the poverty to which he was reduced. Needless to say,

lished. He first set upon his coins the letters "F.D.," which stood for "Fidei Defensor," or "Defender of the Faith," the title conferred by the Pope upon Henry VIII. in his pre-Reformation days. Why George I., of all our monarchs, should have been anxious to revive this title upon his coinage is not clear, but the custom has only been departed from on one occasion since his day—when the florin

was first issued in the reign of the late Queen Victoria, and the coin immediately acquired the name of the "Godless Florin" from the omission of the "D.G." as well as the "F.D."

A passion for heraldic adornment distinguishes the Georgian coinage. Upon the reverse of the crown the arms are contained in four shields placed crosswise with the Cross of the Garter in the centre; but the bearings underwent some alteration by the introduction into the arms of the king's German dominions. The upper shield displays England and Scotland impaled, the lower is Ireland, while France is to the right and Hanover to the left. The arms

of Brunswick, Lunenburg, and Saxony all make their appearance on this overloaded coin, while upon an escutcheon of pretence is the crown of Charlemagne, symbolising the office of Arch-Treasurer of the Holy Roman Empire held by the Elector of Hanover. The mysterious legend, "BRUN. ET L. DUX, S. R. I. A. T. ET EL.," therefore,



CROWN OF WILLIAM AND MARY, 1691

they were intrinsically almost worthless, and were never willingly accepted at their full value. The crowns of William and Mary, with the double effigy on the obverse, and the shield of Nassau, in place of the Star of the Garter, and the interlinked initials "W." and "M." on the reverse, are sought after, because of the double portrait; while in the reign of Queen Anne the most noteworthy coin is the "Vigo Crown," which was made from bullion captured from Spanish galleons in Vigo Bay in 1702. This precedent was followed some years later, when Admiral Anson brought back the rich loot which he had taken from the Acapulco galleon in South America during his voyage round the world in 1739-1743, and the word "Lima" was stamped on the pieces struck from this bullion in order to commemorate the victory. The letters "E.I.C." and "S.S.C.," denoting respectively bullion supplied by the East India and South Sea Companies, are also to be met with, but these and other distinguishing marks do not occur later than the reign of George II.

It was at the Restoration that the curious practice was first adopted of placing a new sovereign's head upon the coins looking in a direction contrary to that of his predecessor. This has been invariably followed down to the present time. When George I. came to the throne another precedent was estab-



CROWN OF GEORGE III., 1818

stands for "Brunsvicensis et Lunenburgensis Dux, Sacri Romani Imperii Archithesaurarius et Elector," "Duke of Brunswick and Lunenburg, Treasurer and Elector of the Holy Roman Empire."

George III. ascended the throne in 1760, but for more than fifty years no crowns were issued from

the mint. However, at the beginning of the nineteenth century the state of the coinage led to the appointment of sundry committees, and it was determined to remove the old mint, which had been established for many centuries in the Tower, to the position on Tower Hill which it now occupies. The celebrated engineers, Messrs. Boulton and Watt, of Soho, had invented greatly improved machinery, and substituted the steam engine for horse power in the processes of minting. The first issue from the new mint is deservedly famous, because the now familiar George and the Dragon then made their first appearance on English coins. The designs were furnished by Signor Pistrucci, a noted engraver of gems, and his name appears at length both under the bust of the king and on the reverse. He had originally engraved a gem for Lord Spencer with

being ordered to copy another artist's work, and refused, and the task was then given to William Wyon, who produced a most beautiful coin. It was never actually issued for currency, and is, therefore, rarely met with, but the half-crown, which bears the same device, is still in circulation. The George and Dragon were omitted, and in their place was put an elaborate shield, surmounted by a visor and crown, with the legend, "Dieu et mon droit," at the foot. The crown of William IV., on which, as in the familiar half-crown, the George and Dragon appear as a tiny ornament at the foot of the crowned shield, surrounded by an ermined robe, was also engraved by Wyon, but never issued for public use.

To Wyon, again, was entrusted the engraving of the first crowns issued by Queen Victoria, and his youthful head of the Queen retained its place on all English coins until 1887. The reverse of the crown shewed a shield charged with the royal arms, surmounted by a large crown, encircled by two branches of laurel, while at the foot was a little ornament composed of the rose, thistle, and shamrock. These crowns were struck in 1844, 1845, 1846, 1847, and 1851, and a second crown, similar in type to the florin, and known as the "Gothic Crown," was struck in 1846, 1847, and 1853, but never issued for circulation, though specimens are frequently met with. In the Jubilee coinage of 1887 the bust of the Queen on the obverse was adopted from Boehm's commemorative medal. It was surmounted by the imperial crown, and shewed a long veil falling down behind the head. The Ribbon and Star of the Garter were also displayed, and the badge of the Imperial Order of the Crown of India. Then in 1893, owing to the unfavourable reception of the Jubilee design, a new model for the bust of the Queen was made by Mr. Thomas Brock, the veil in this case being draped over the large crown and only the Star and Ribbon of the Garter being worn.

It should, perhaps, be added that in addition to the large silver crowns there have been numerous issues of small gold crowns, varying greatly in size and thickness, the earliest being in the Reign of Edward VI. and the last in the Reign of Charles II. Of these the most interesting is the Thistle Crown of James I., issued between the years 1604-1612; but they do not come within the scope of this article, and demand separate treatment.



THE "GOTHIC CROWN" OF QUEEN VICTORIA, 1847

this device, but had borrowed the idea from an earlier gem by Pickler, who had himself previously copied it from a shell cameo in the collection of the Duke of Orleans. The Garter, with its familiar motto, "Honi soit qui mal y pense," encircled the George and Dragon. This was omitted on the earlier crowns of George IV., together with the flowing hair behind the saint's helmet, and the figures were increased in size. The reverse of the George IV. crown was adopted for the Jubilee issue of 1887 and the later issue of 1893, though the floating hair was again restored. In 1824, the king, who was dissatisfied with the wiry appearance of the hair on the previous issue, instructed the sculptor Chantrey, who had just completed a beautiful bust of His Majesty, to prepare a medallion from the bust, from which Pistrucci was directed to engrave dies for a new issue. The Italian took offence at



FORGERIES THAT WERE NOT FORGED

JOHNSON, in his dictionary, 1799, gives as the first meaning of *to forge*, "to form by the hammer, to beat into shape"; while *forgery* he describes as "the crime of falsification." The latter word he further explains as "the act of counterfeiting anything so as to make it appear what it is not." Taking the above explanations as a guide, we may fairly say that in arms and armour, castings, or arms and armour made of rolled iron, are forgeries and falsifications. Now we know too well that for many reasons the manufacture of forgeries of arms and armour is now and probably will always be most profitable and frequent. No doubt in time, when real arms and armour have been absorbed into Museums, Armouries, and collections where a sense of truth and honour hold their proper place, forgeries when associated with the names of their makers will acquire a value of their own, and according to their verisimilitude to the originals will be appreciated even by the collector who now scorns to place them with his genuine objects.

But until such time arrives, the presence of forgeries amongst real specimens, save as frightful examples, or as object lessons for collectors and students, of what to avoid, and as such duly noted, is unfair treatment of the public, and argues either a limitation of knowledge on the part of the person who does not draw attention to the real nature of the objects exhibited, or a contempt for the intelligence and powers of observation of the public. In palaces and places where the public are hurried through, and their attention directed to other and to them more attractive things, it may be excused perhaps, but there is no reason why occasions for educating the visitor quietly should be neglected.

It must not be supposed that all ancient armour is good in make or design, for the decadence of the armourer's art was quite as strongly marked as that of any other. We know that at various periods of

history England has been pre-eminent in certain handicrafts. Basket work, embroidery, porcelain, cut steel work and many other forms of work have had their centres of distribution through the civilized world, in these islands. Among the household officers of those great patrons of art and work, the Dukes of Burgundy, are to be found the names of English seal-cutters, and alabaster carvings from English workshops are to be found all over Europe; but the making of arms and armour were not among these arts. True we find in old inventories mention of helmets and gauntlets of London fashion or make, but the "made in Germany" grievance is not a new one. In the days of Henry VIII. arms and armour were imported in large quantities from other countries, and not only the finished article was imported, but as late as the times of Charles I. iron for armour was brought from Innsbruck. Isebrook stuff, as it was called, continually appears in rate-books and other authorities on the subject of imports. Othello's Spanish sword of ice-brook temper was, as we learn from the first edition of Shakespeare, one which combined the excellence of Spanish metal with the temper of the Tyrolese manufacture. The good brown bill might be made in English forges, but the still more English weapon, the long bow, was imported by Henry VIII, 20,000 and 40,000 at a time, from the Baltic shores or from Venice, the great market whence merchants supplied the West with the products of the East.

What actually led to the production of such large quantities of inferior armour it is not so easy to say. Some have ascribed it to the large armies put on foot by Charles V., Francis I., and Henry VIII., but there must have been large armies before their day, and one would have expected that with the greater demand for armour would have arisen improved working of the metal. Quite the contrary seems to have been the case. Baron de Cosson points out that the art of making a headpiece from one piece of metal seems to have disappeared at the

beginning of the seventeenth century. And anyone may see for himself how the appearance only of flexible taces, composed of many lames or strips of metal, was preserved, the taces being in 1600 and later made of two pieces only, the appearance being effected by lines and *clous perdus*, as the sham rivets are called. That this was not confined to the cheap and nasty armour may be seen by examining the interesting double suit given to Charles I. when a boy, a suit which may be worn as the armour of a cuirassier or armed horseman, or that of the pikeman. The suit was probably made by Petit of Blois, who made a very similar suit for Louis XIII., which is now in the Musée d' Artillerie at Paris. Many other armours might no doubt be quoted as showing similar signs of the decay of the armourer's art, but one expects still to find that the metal used for armour should be forged; that is, made or moulded to the required shape by the hammer, not cast or rolled.

It is, therefore, strange to find that among the armour in the Tower of London bearing the stamp TOIRAS, armour which was taken in 1627 from a French ship, the *Saint Esprit*, and supposed to form a part of a provision of armour made by Marshal Toiras at the time of the siege of Rochelle, are to be found several pieces which do not bear any hammer marks. The inside of these breasts and some of the backs show lines at regular intervals indicating that the metal of which they are composed was rolled. The front surface was no doubt that which laid on the bed and was consequently smooth, but on the inside surface which was impressed by the rolling mill, one can discern the unequal pressure which a roller not truly centred, or one which from wear had become eccentric, would exert. The stamp of TOIRAS on these breasts is sharp and clear, but on some backs which are clearly of hammered metal, the TOIRAS is much more rudely and deeply marked. This would point to the French armour having been made of rolled metal, while the backs made in England to complete the cuirass or pair of plates, as they would be called in the fourteenth century, were made in England of hammered metal, such as one supposes real armour to be. These breasts weigh 6 lbs. and $6\frac{3}{4}$ lbs., according to their pattern, while the backs of rolled metal weigh 4 lbs. Strangely enough the backs of hammered metal weigh only $3\frac{1}{2}$ lbs.

Foreign museums are not entirely free from the presence of forgeries. In Paris may be seen suits and parts of suits which will not satisfy the connoisseur in the matter of freedom from faking. At Berlin at least one suit will strike the observer as decidedly

not what it claims to be. At Stockholm among the interesting objects in the Lifruskammer are many pieces which one regrets are not real. And if in public collections many pieces arouse scepticism, how much more so is it the case with private collections, where all the geese are swans and a doubt thrown on a suit or a sword may destroy a friendship?

In the Tower of London, on the upper shelf of one of the cases, is a row of helmets and helmets described as copies or trophy work. These certainly exemplify the expression "forgeries which were not forged." They were bought for the National Collection between the years 1851-58, and were then no doubt considered valuable examples of ancient armour. One indeed figured at Manchester in 1857 among the treasures of art. There is not one of these which would nowadays deceive the junior member of the Junior Kernoozer Club. In them we may observe every rule of the construction of real armour violated, and further insulted by artificial rust and injuries. In one we find the margins of the ocularium turned inward with sharp edges which would have considerably damaged the face of anyone wearing it. In another external and internal paint have been applied, while the so-called pig-faced vizor shows marks of brazing. A third, of which it is said there is a duplicate in Dover Castle, enjoys the position of having no authority for its shape, in effigy or otherwise, while marginal strips of thinner metal give the appearance only of turned over edges. Another, No. 211, with prominent outstanding rivets, would require a wearer with a phenomenally long neck and a head as flat as a crow. In No. 213 the metal pieces are scarfed not rivetted together. In none of the examples have we any evidences of the existence of forlocks or means of attachment of the helm to the rest of the wearer's panoply. The metal of these frightful examples is of kin to the coal scuttle, and generally thick where it should be thin, thin where it should be thick, but in most cases well rusted. Nor are pedigrees wanting to some of these objects, pedigrees with more than the usual freedom from the tyranny of fact.

In No. 214, supposed to be an Elizabethan tilting helmet, we find no means to prevent the vizor being lifted almost by the wind, for the material is thin, and there is no hook or catch to hold it down. The semi-circular rim not being in one plane, it is clear the wearer could not turn his head even before the grandguard and volant piece were bolted, or when the wearer became one piece from crown to waist. Nos. 215 and 216 are in part real, that is, real skull

Forgeries that were not Forged

pieces have had fanciful aventails and vizors affixed. In the case of No. 215 two vizors have been added, both of thin and useless design. The helms vary in height from 22½ inches downward, and in weight from 17 lbs. to 9 lbs. At the Londesborough Sale some of these well rusted and grandly false helms appeared and fetched sums varying from 26 guineas to 5 guineas, but in most cases they were bought as warnings.

This class of forgery cannot be said to have beauty beyond that which young collectors see in imitations, but in a neighbouring case is another "forgery," which is simply a fine electrotype of a very ornate helmet. This and another near it were engraved in Waring's *Examples of Metallic Art*, but are distinctly copies only. The massive morion in the same case is not for wear, but a "doble" or sort of last, on which the morions were made when the art of making a headpiece out of one plate of metal had been lost, and it was necessary to employ two or more pieces which were swaged together, and the rivets clinched on the "doble." No. 226 is a cast, and not good at that.

Amongst suits to which this paper's title must apply are two or three till lately in the Tower collection, but now at Windsor. One of these, said to have been worn in 1839 at the Eglinton tournament by a Marquis of Waterford, is of modern make, and not of hammered metal. It purported to have come from the continent, which had been ransacked for armour for that great burlesque on jousting. Even when obtained, the noble wearer was unable to get his legs into it, and so completed the suit with top boots, a very fitting finish to this ironmongery. Later on it was purchased for the Tower collection.

Another suit, also formerly in the Tower, was purchased about 1851, and might well have come from Giroux or any other Parisian toy-maker. Its material was hardly as stout as that of a cheap dust-pan, but adorned with acid-bitten ornaments and a fictitious coat-of-arms on the breast. The helmet visor, about as thick as a visiting card, had no means of fixing to the chin piece, and the latter had a dimple in it as though the suit was smiling at the simplicity of those who purchased it.

Yet another armour, lately in the Tower, purported to have belonged to Henry IV. of France, but its substance was such that a stab with an umbrella would have knocked a hole in it.

At Windsor is, or was in 1890, when it was lent to the Stuart Exhibition, a melancholy example of a modern forgery. Doubtless intended to serve as a pendant to the fine suit of Prince Henry, generally supposed to be by Pickering, this so-called suit of

Prince Charles was of poor material, and yet poorer construction. The breast and gorget in one piece (like the back and gorget also) would prevent any motion on the part of the wearer even at a fête. The helmet had no fastening for the vizor, and the gauntlets were not even of the same design as the suit.

In a noble and rich collection a sword had for some years received the attention and worship of most people who were privileged to see it, on the strength of being the sword of the Black Prince. They did not take the trouble to remember the splendid effigy of that warrior in Canterbury Cathedral, but were content to accept a hilt of Charles II.'s time, with a wavy blade, such as the Garden of Eden angel usually carries, as the weapon of Edward III.'s son. How many people who in Westminster Abbey see the funeral helm of Henry V., the bill for which is known, consider that a king fighting on foot for his life would not wear a helm of the shape used for jousting on horseback?

As with armour, so with shields and weapons. Much that was palpably false, and not only false but ugly, was purchased in the middle third of the last century. Shields ornamented with the labours of Hercules, etc., but more suited to serve as tea-trays than for defence, swords with fanciful and absurd hilts, staff weapons badly balanced and with heavy heads, and grotesque arms of all kinds found their way into the National Collection. Private collectors also bought largely the works of French and other makers of antiquities. Especially good customers were those who went in for chronological series of helmets "to show the evolution, don't you know" of different types of headpieces. All that was needed was patience, faith, and money. In a few months the missing link or links were found in a country church or in digging a drain, and with the links came pedigrees as false as they. A late authority on antiquities of all kinds, when asked if he had seen a certain well-known collection said, "No, I won't tell a lie, and I cannot tell the truth," much as Elizabeth said to Bishop Parker's wife, "Madam I may not call you, Mistress I am ashamed to call you."

Now it is not meant that false armour has no uses; on the contrary, for trophy work it is much better that false stuff should be employed rather than genuine old armour. Really good armour should be placed where it can be seen, and the numerous details and peculiarities of construction can be studied and appreciated. It is absurd to see as one does at St. Petersburg really good armour high up on a wall near the ceiling, or, as it used to be at the

Tower, rows of pot helmets of the Civil War time arranged like a hat rack at a club, but eight or ten feet out of reach. Trophies which generally consist of jumbled up groups of arms and armour can easily be made up of false examples or copies of armour and defective arms. It is a waste of good material putting good arms and armour in such a position, but it is equally absurd to place near enough for close inspection forgeries that were not forged unless it is desired to teach the observer how not to do it.

When such false arms and armour are attributed to historical personages the offence is blacker still. Much of the armour and arms at Vienna, at Paris, at Madrid, and at the Tower, was formerly attributed to kings, queens, heroes and others, but at all events most of the material was really good stuff, and only wrongly named, thus affording interesting work for Boheims, von Lebers, Bernadacs, Valencias, and others.

It may be asked in the words of the song, "How shall I my *true* love know?" and seeing how much more trouble is taken to deceive than to detect deceit, it is difficult to lay down any complete system of defence for the collector from the ever increasing attacks of the forger. As we have seen in the case of the Toiras backs, undoubtedly ancient armour may not comply with the conditions of the word forged, and on the other hand, given a rich purchaser, there is no reason why armour should not to-day be made on good lines and by stroke of hammer. But the every-day acquaintance with armour, its needs and its reasons, all of which the sixteenth and seventeenth century armourer possessed and spontaneously applied in his work, all these *raisons d'être* are not to be acquired nowadays without an undue expenditure of time and study, such as only a monomaniac on the subject would give. Then, again, analysis of the material, an enquiry which, thanks to modern science can now be made most searching and conclusive, would enable the intended victim of an imposition to decide if the armour really came from the source claimed for it. However, the vendor would hardly submit to this sort of enquiry, as if one collector will not buy, there are many who are

not difficult to please. As to pedigree and previous history, this should be a good test, if properly applied. Thus the armour sent by the Great Mogul to Charles II. when Prince, though really a Japanese suit, has been in its present place, *i.e.*, the Tower of London, since at least 1660, as is evidenced by mention of it in the inventories since that date.

Armour found in churches has too often been tinkered and adapted for funeral purposes (even when it was not originally undertakers' stuff), to be unreservedly taken as genuine examples of the panoply of the reputed or actual occupier of the adjoining tomb. With the more accurate information now to be found in county directories and guides to the antiquities of parish churches, a large source for Bond Street pedigrees, such as satisfied our forefathers, has been closed. When, as was recently the case, William the Conqueror's (?) helmet is produced, we want to know something of its eight hundred years of existence, and if we find that many details of its ornament are precisely similar to those on other objects already known, we should remember that uniformity is a very modern condition.

We need hardly note that when the price asked is much below what it would cost to make a single specimen, there is a presumption in favour of the genuineness of the object. The duality or plurality of similar objects is a matter for suspicion, for it may pay to make two or more false pieces, which may never come within one hundred miles of each other, and even if their similarity be noticed, each owner will as a matter of personal pride, avoid the comparison of two products of one workshop.

It seems as if some prefix such as *trophy* should be used with all specimens not genuine. People often complain that many of their cherished illusions are destroyed in this practical age, but it is no use only partially clearing away the cobwebs of error which hide the beauties of truth. To a real student a just attribution to an obscure person, or no attribution at all, is better than a false one. The actual story of a suit of armour with no personal history is really more interesting than anything the usual cicerone can invent.

ARMADILLO.





THE FIFTEENTH CENTURY ENGLISH TAPESTRIES AT HARDWICKE HALL

BY W. HARVEY

THE three illustrations accompanying this article represent practically the chief events in the existence of what will be known to this and future generations of art lovers as the Hardwicke tapestries, from their having been associated with both the old and new halls of that name ever since their manufacture, about the middle of the fifteenth century.

These "Verdures," four in number, are nearly beyond doubt of English origin, though probably made by Flemish craftsmen to the order of some great noble, if not of Henry VI. himself, the identity of whose wife, Margaret, daughter of René Le Bon, Duke of Anjou, and titular King of Naples, with the principal female figure in the panel here reproduced, is highly probable, for the crowned M, distinctly visible on the trappings of her horse, can hardly apply to any other royalty of that period. If these hypotheses be correct, and there is no reason why they should not be, they certainly furnish a most eloquent refutation of Muntz's statement that the reputation on the Continent of English tapestries after the fourteenth century was as poor as that of the "Opus Anglicanum" (for so our old ecclesiastical embroidery was called) was matchless during the three hundred years which preceded that date; for it would be hard to imagine more spirited draughtsmanship or more harmonious colouring than that exhibited by the panel in front of us.

Before going on with the story and description of these verdures, it will not be out of place to give a brief sketch of the history of embroidery and of tapestry, by which it was superseded, from the eleventh century to the establishment of the first and only important tapestry manufactory in this country; at Mortlake by Sir Francis Crane in 1619. The reputation enjoyed by English needlework and embroidery under the Anglo-Saxon kings and also after the Norman Conquest down to the fourteenth century was second to none throughout the whole of Europe; indeed, the "Opus Anglicanum," according to all the old writers, was of such wonderful richness

as to have excited the admiration and envy of the Italians themselves. We are told on reliable authority; that the jewelled and embroidered cope which the Archbishop of Benevento brought home with him, as a present from our King Canute, whose Court he had visited, was pronounced matchless by all who saw it, and was the object of the greatest admiration and curiosity. In the thirteenth century Matthew Paris, in his *History of England*, mentions that Pope Innocent IV., being especially struck by the beauty of the appliqué embroidery on the vestments of some foreign ecclesiastics at his court, and learning that they were of English workmanship, exclaimed: "England is truly a garden of delight, an inexhaustible well of riches; from such an abundance much may be extracted," to which end he at once sent letters to the leading English Prelates enjoining



OLD HARDWICKE HALL WHERE THE
TAPESTRIES ORIGINALLY HUNG

them, if they loved their church, to supply his choir with similar garments. His command was obeyed, and his choir went robed in vestments covered with gold and precious stones, and embroidered with figures, animals, and flowers. About this date also Henry III. presented to the Bishop of Hereford a cope of red silk richly embroidered, and worth about £360 of our money.

Medieval embroidery was not made onto the silk or velvet direct, but worked on coarse linen, which was then attached to the garment itself *en guipure* by cord covered over with gold and silver *tambour*.

About the middle of the fourteenth century this form of decoration, for hangings at any rate, began to be displaced by what was known as tapestry, an art, the secret of which was at that time practically confined to Flanders, and guarded with great jealousy; so that the old English embroidery gradually became an extinct industry. Nor does the new art ever appear to have taken its place to any extent in this country, the majority of the tapestry hangings; or "Arras," as they were called, after the town of that name, which were in use here, being imported either from Flanders, or later from France, and many an English castle and hall was decorated and enriched by the spoils of the hundred years war, textiles being especially in request owing to their facility of transportation.

From the time of Edward I. to Henry VIII. the importation of tapestry from Flanders is frequently mentioned, and we find many allusions to fine sets of "Arras," but scarcely any which would indicate the existence of tapestry manufactories in England.

Chaucer alludes to tapestry, and in 1397 the Earl of Arundel especially mentioned in his will a valuable set of tapestries. In 1399 Richard II., in an inventory of the contents of Warwick Castle, which, together with the estates, he confiscated and bestowed on one of his followers, makes special mention of a set of tapestries depicting the life and adventures of that mythical hero Guy of Warwick; and they are again scheduled by Henry IV. when he restored the property to its rightful owner scarcely a year later. It seems possible that these were of home manufacture.

During the reign of Edward I. we read of the introduction of the method of weaving tapestry by the high warp, and Edward III., with a view to fostering the industry, caused a special commission to be formed in order to inquire into the secrets of tapestry working in London.

In 1470 we hear that a London merchant commissioned a set of tapestries from one Gilles Van de Putte of Brussels, and we have many other similar

records of imports. In the sixteenth century Henry Bradshaw mentions some wonderful "Arras" representing scenes from the Old and New Testaments, and also from the lives of Samson, King Arthur, and Hector, which were displayed in Ely Cathedral on the festival of its patron saint. These also were in all probability of foreign make.

It was not till the reign of James I. that Sir Francis Crane started, in 1619, the first authenticated tapestry factory at Mortlake, which after a chequered career was eventually closed about one hundred years later, and constituted the only recorded attempt of any importance made in this country, to introduce tapestry as a national art.

To return to the Hardwicke verdure and their history. The panels, as we have said, were probably made about 1450, and hung round the large chamber of the old hall, a picture of which in its present dismantled state is here given, showing the frieze of sporting subjects in gesso probably made to harmonize with the themes of the verdure. Here they remained for over one hundred years, till Bess of Hardwicke, wife of Sir William Cavendish, in order to keep her army of builders busy, and thus accomplish her prophesied fate, which was that she should live so long as she continued to build (a prophecy which was fulfilled on her death during a severe winter, which effectually prohibited all building operations), built new "Hardwicke Hall, more glass than wall," close to the old one, which furnished most of the material for the construction of its successor. In order to make the new residence habitable as quickly as possible, this imperious fatalist tore down the tapestries from their old home, and hung them over the bare embrasures and beams of the long gallery, using the priceless verdure as so much baize, even cutting them into strips and pieces of every shape and size, so as to suit her purpose; indeed, as the accompanying illustration shows, the pieces were in some cases hung upside down, and in others made to overlap.

For nearly five hundred years these mutilated pictures remained exactly as Bess had nailed them in her feverish haste; scarcely noticed by their successive owners (to which fact they probably owe their existence to-day) until about two years ago, Mr. Arthur Strong, the librarian of the House of Lords, suggested to the Duke of Devonshire that these apparently unconsidered strips in all probability formed part, if not the whole, of a set of panels, and advised their being taken down and sent to the Kensington Museum for examination. Fortunately for posterity the Duke fell in with Mr. Strong's views, and on the advice of the Museum experts, the Royal School of



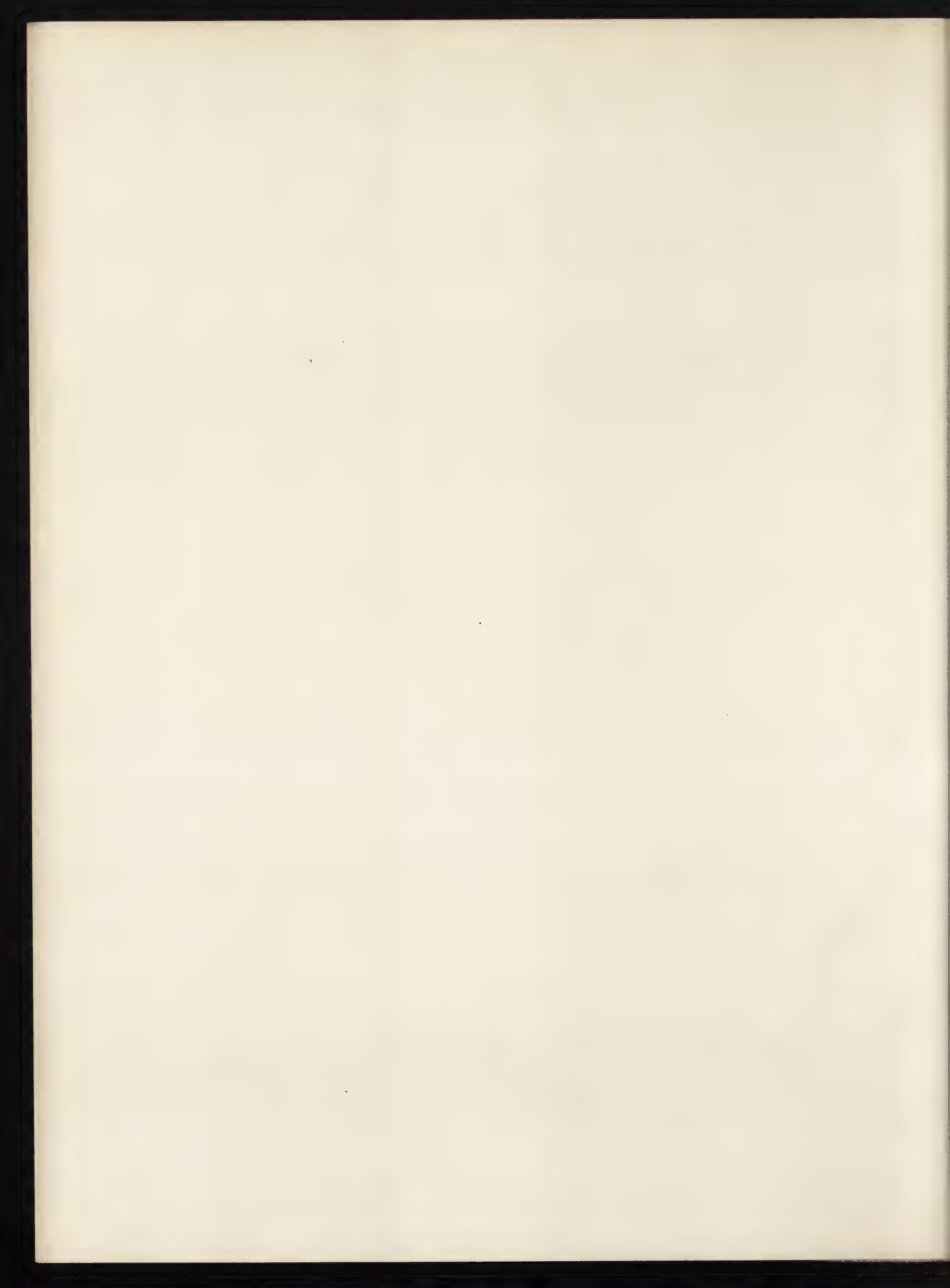
**THE FIRST
RESTORED PANEL
OF THE HARDWICKE
TAPESTRIES**

By permission of
His Grace the
Duke of Devonshire, K.G.

(From a water-colour
drawing by
Miss Marion Reid)







Hardwicke Tapestries

Art Needlework was commissioned to clean, re-piece, and restore the disjointed parts, with what result can now be seen. It may be of interest to mention here that only one strip is missing out of the whole set of four panels, although, of course, many parts are in a terrible state of decay. The restoration of the first panel, here reproduced, was completed a few months ago, after having occupied seven ladies the better part of twelve months of incessant labour; and the remaining three are expected to be similarly restored during the course of the next two years. When the task has been accomplished it is confidently expected that many of the principal figures represented will be recognizable as portraits of celebrities of the period, in which case the fact of the tapestries being of English make will be conclusively proved, although even now it seems almost impossible that any artist, not in the country itself, could have portrayed the scenery, costumes, and architecture, with the vividness and accuracy which are so marked in the panel just restored.

The scenery is probably intended to represent some large sporting estate at the mouth of the Thames; to judge from the size of the vessels from which the party are disembarking, one of which flies the cross of Saint George at her masthead; another very strong proof of the nationality of the tapestries. The three events depicted are the pursuit of the otter, the swan, and the bear. In all of these the ladies play a prominent part, but they are more especially to the fore in the bear hunt, where one of their number is shown hurling large flints at two young bears to drive them out of their hole, while another dame holds a dog, wearing a most up-to-date red coat, in a stout leash.

The otter hunt, which is most astonishingly modern

in its conduct, is perhaps the most realistic and life-like of the three scenes; the nobleman holding the baby otter in his arms, while his lady feeds it, being especially natural. The humour of the panel, however, is provided by the next event, where one sees two stout rustics, almost naked, attempting to dislodge the swans from their nest, by means of what appears to be a sort of ladder, from which one boy has already tumbled, and is being buffeted by the angry birds, while his companion is on the point of

joining him in his involuntary bath. The peasant girl, who is offering a cygnet to one of the noble ladies, and the other rustics watching the sport from the trees, are, as is usual in medieval art, distinguished from their superiors, not only by their costumes, but more especially by the size of their figures, which are about half as large as those of the nobles. The only fanciful part of the whole picture is the inevitable Saracen mounted on his camel and hurling javelins at one of the bears, the Oriental type of whose face is most distinctly rendered; indeed throughout the whole piece, the faces are far more natural and the attitudes more life-like than in most tapestries of that period, there being practically no grotesque-

ness or stiffness in any of the faces or figures represented. Particular notice should be taken of the care and attention which is bestowed on the smaller details of the costumes and weapons, a fact which renders these pictures of especial interest and value to antiquarians as well as to historians, since it guarantees the general correctness of everything depicted.

The panel, which is at the time of writing on view at the Victoria and Albert Museum, will very shortly be removed to Hardwicke, so that all those who are anxious to see the tapestry should hasten to avail themselves of the opportunity, ere it be too late.



THE TAPESTRY IN STRIPS BEFORE RESTORATION

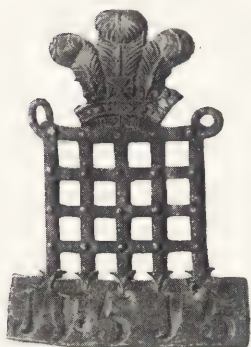
Miscellaneous

FIRE-MARKS AND FIRE-PLATES BY PERCY COLLINS

"For not e'en the Regent himself has endur'd
(Though I've seen him with badges and orders all shine
Till he look'd like a house that was over-insured)
A much heavier burden of Glories than thine."

Author of the New Tory Guide (published 1816).

It is only within the last few years that collections have been made of fire-marks, that is, collections from an antiquarian point of view. Quite recently, however, the mania has spread to an alarming extent, and it can now justly be claimed as one branch of the business of a curio hunter.



WESTMINSTER FIRE OFFICE
ESTD. 1717
ISSUED circa 1742



LONDON ASSURANCE
CORPORATION ESTD. 1720
ISSUED circa 1780

Especially to one who has a knowledge of insurance they are very interesting, throwing a good deal of light upon the principles and practice of fire insurance in its early days, but it is not with that phase that I propose to deal in this article; I prefer to regard them rather from the point of view of the

collector and the antiquary. I would, however, give the reason for their adoption, which was that the first company (apart from individual underwriting) formed to transact fire-insurance business, which was established in London in 1680, had their own fire brigade, and as they could not afford to let this brigade attend to extinguish all and any fires that might occur, it was necessary for them, in

some way, to mark every house that they insured. Consequently when an alarm of fire was given, upon the brigade attending and noticing that their office mark was not fixed to the building, they were at liberty to go home again! Altruism was not their guiding principle; why should they attempt to save property in which they had no interest? The mark was therefore a guide to the brigade. Thus we find that all companies that were started to

transact fire insurance business up to about the beginning of the nineteenth century had their own brigade establishments, and consequently had their own particular fire-marks, and, of course, those brigades also attended only those fires that occurred in buildings in which their own immediate office happened to be interested.

It is necessary to draw a line of demarcation between fire-marks and fire-plates, although it is not always easy to see which any one particular specimen represents, that is, whether it is a mark or a plate. Coloured metal emblems are issued by companies to-day, but merely as an advertisement, and therefore, it would be unfair to the old marks, which are historical, to put them on a level with the cheaper, commoner article at present issued. Several of the latter are issued by companies which have been started since the time when it was the custom for companies to have their individual brigades, and which, therefore, never possessed a mark proper.

It is, however, impossible to tell exactly when the mark gave way to the plate. It can be put, though, at about the beginning of the nineteenth century, and one reason which leads us to regard this date as probably correct is that we have been unable to trace a numbered mark of the *British*, which came into existence in 1799; and the *Albion*, which was started in 1805, said they were not issuing fire-marks, as they were only used then as an advertisement. Then in 1791 three insurance companies combined and established a night patrol. Therefore, there is but very little doubt that at about the date we have mentioned, the brigades used to attend and extinguish fires generally, not confining their operations to those houses that were marked with their own particular emblems, and necessarily, with such combination, the marks had no longer a *raison d'être*.



UNION FIRE OFFICE
ESTD. 1714
ISSUED circa 1730

Fire-marks and Fire-plates

A mark was always made of lead and had the number of the policy insuring the building in connection with which it was issued, either stamped, cut out or painted at the bottom, and always bore the particular emblem of the office, which in one or two cases, like the *Hand-in-Hand*, the *Sun* and *Phoenix*, gave rise to the name of the company. Other companies, again, adopted their emblem from their name,

such as the *Atlas*, *Globe*, *Salamander*, and *Shamrock*. When the time came that fire-marks were no longer necessary, it still remained the habit of some companies to have their plates made of lead and bearing the number of the policy, but this custom very soon died out, and we find that the cheaper style was generally adopted, the plates being made of cast iron, copper or tin. Nearly all companies which were started since 1800 issued their first plates in one of these metals.

All fire insurers nowadays know that a policy issued by a company forms the contract between them, but in the early days the marks were of such importance that one of the companies stated in 1684, in their published regulations for working their business, that :—

“To prevent fraud in getting any policy after a house is burnt, no house is to be esteemed a secure house until the mark has been actually affixed thereto.”

This undoubtedly shows the historical interest attaching to fire-marks, as much as anything else. It was obligatory on the part of the insured to have the mark, and not only that, he had to pay for it as well, and pay certainly more than the mark cost, the insuring company, of course, making a profit out of it. It was an agreement between the insured and the company that if the policy were dropped

the mark was to be taken down, and these marks were often re-issued, the number being altered to suit the re-issue.

The first published notice of fire-marks traceable,

irrespective of the literature issued by the insurance companies, was in 1720, when *Stripe*, in his revised edition of *Stow*, wrote :—

“There is yet another practice of great benefit and convenience used in London, and that is the insurance of houses against fire. All houses thus insured are known by a plate fixed upon them.”

The policies were delivered by the messengers of the insurance company or by the members of the brigade, who took with them hammers and a supply of nails, and affixed the marks to the houses, generally between the windows on the first floor. In the later days of fire-marks, the companies, as they do now with their present day plates, issued them free. This was probably owing to competition.

Some of the marks were very handsome in their colouring, the predominant tint being gold, the workmanship was high-class, and the designs, in most cases, more artistic than otherwise. There are marks extant in collections, which have been exposed in all kinds of weather for nearly 200 years, and which still have remnants of some of the original gilding.

Of course, they are of more interest to the collector who acquires them rather more from a knowledge of insurance, than to one who simply treats them as an ordinary curio. Undoubtedly, there are many people who would be inclined to convert them into money at the price of old metal, but they can be fairly claimed to be historical, and what one may venture to describe as another fact in their favour, is that good specimens nowadays command a market, and it is not always easy for a new collector to obtain very much of a collection. New specimens are constantly being unearthed, and it was only the other day that one of the principal collectors came across a plate of a company which had been almost lost sight of, and had not been known before to have issued one.



ROYAL EXCHANGE ASSURANCE CORPORATION ESTD. 1720
ISSUED circa 1775



NORWICH GENERAL ASSURANCE OFFICE 1792-1822
ISSUED circa 1794



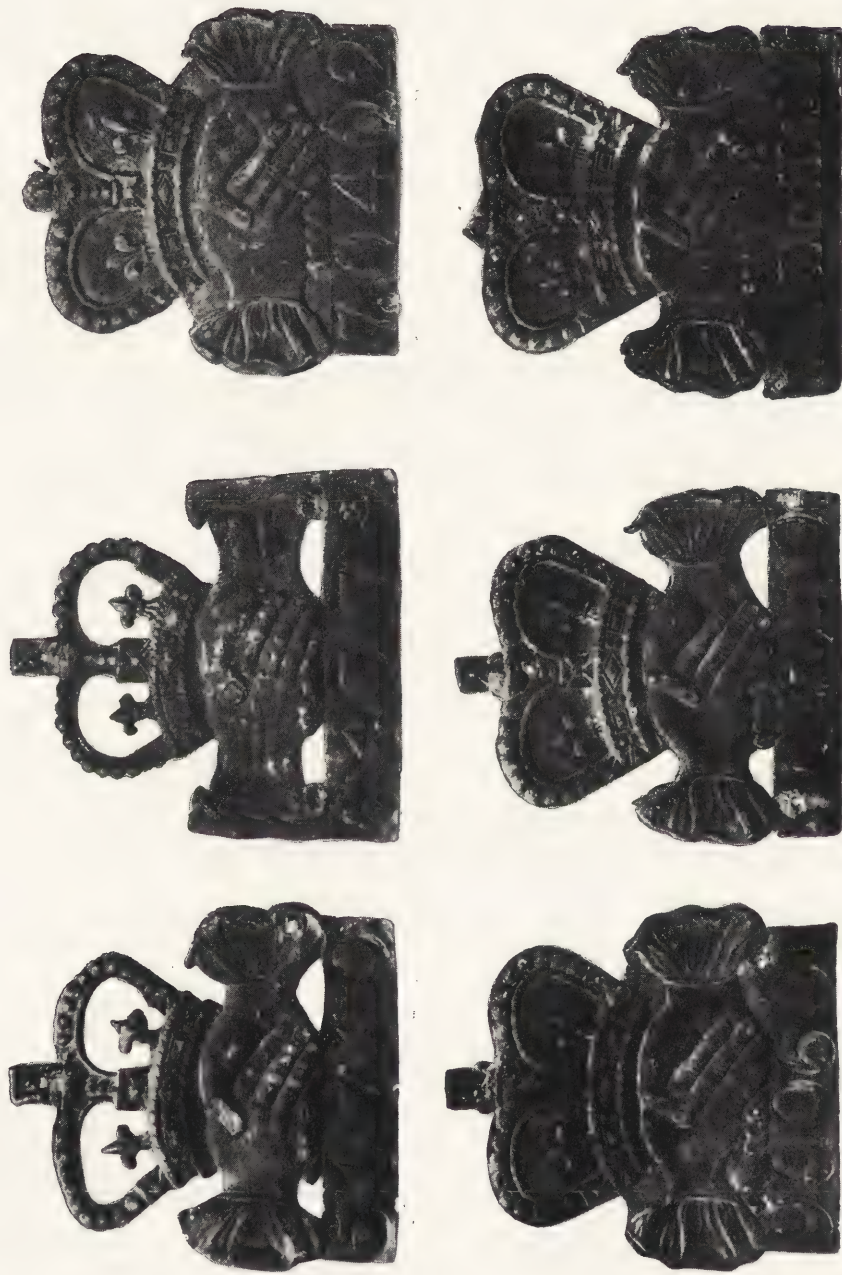
BEACON FIRE OFFICE
1852-56



PHOENIX FIRE OFFICE
ESTD. 1782
ISSUED circa 1783



BRITISH FIRE OFFICE
1769-1839



HAND-IN-HAND INSURANCE SOCIETY ESTD. 1696
SHOWING VARIOUS TYPES OF MARKS AND PLATES

Fire-marks and Fire-plates

It does seem extraordinary, considering the many sketches that have been made of old buildings, that it is a rare thing to come across a print showing the



FRIENDLY INSURANCE SOCIETY
OF EDINBURGH 1720-1847
ISSUED circa 1726

mark, which, in a large number of cases must undoubtedly have been affixed to them. We can only conclude that the artists considered it to be of no importance, and consequently neglected to put it in.

The different emblems adopted have been very well classified by Mr. C. T. Davis, a

collector. He divides them into four groups:—

- (1) Those which have in the field some object connected with fire.
- (2) Those which are emblematical of the name of the company.
- (3) Heraldic.



GENERAL COMPANY OF
DUBLIN ESTD. 1779
NOT NOW IN EXISTENCE
ISSUED circa 1785

- (4) Miscellaneous—that limbo to which all unclassable things are consigned.

As examples of these, we have:—

Class 1—The *Beacon*, having the figure of a woman and child looking at a fire; the *Birmingham*, having a representation of a fireman and fire engine; the *Protector*, a fireman playing on the flames, with London

Bridge in the distance; the *Phoenix*, bird of fabled renown rising from the flames.

Class 2—*Atlas*, a figure of Atlas bearing the world; *Britannia*, a picture of Britannia; the *Caledonian*, a representation of a thistle; *Globe*, a facsimile of the globe; the *Great Britain*, St. George and the Dragon; the *Hand-in-Hand*, two clasped hands; the *Union* (originally known as the "double Hand-in-Hand," four clasped hands; the *Royal Exchange*, a view of the old Royal Exchange; the *Sun*, a sun in effulgence.

Class 3—The *City of London*, the arms of the City; the *Liverpool & London*, the Liver of Liverpool and the griffin wing of London; the *Kent*, the white horse of Kent; the *London Assurance*, the arms of the City of London; the *Middlesex*, the arms of the county;

the *Newcastle-on-Tyne*, the arms of the county; the *Westminster*, the portcullis of Westminster.

Class 4—The *Alliance*, a strong power on a rock; *West of England*, Alfred the Great; the *Imperial*, an Imperial Crown; the *British*, a lion.

Companies were constantly in the habit of varying their type of marks. Indeed, the study of variants is, to an enthusiast, very absorbing, minute differences being discovered often only after very searching scrutiny, in many cases it being only possible to discover differences the most minute, indicating, however, that the emblems have been made from a different die. As an interesting and typical example some of the *Hand-in-Hand* marks and plates, all of lead, are here given. Of course, this in no way professes to be a complete set; doubtless there are others, belonging to other and perhaps more fortunate collectors.



BRITISH FIRE OFFICE
1799-1803

Some collectors re-colour the old marks in accordance with what they think was the original colouring, but that would seem a practice to be condemned. It certainly would be interesting to have side by side with a good specimen another one coloured to show somewhat what it originally looked like. But, surely, it would be considered vandalism to cover a choice old piece of furniture with veneer. The marks are very often found coated with paint, the reason being that they were fixed to stuccoed or painted buildings, and the workman has passed his brush over the mark. The paint should be carefully removed so as to leave the true form of the outlines of the metal clear.

Fire-marks, by the way, must not be confounded with fire-badges, which were of silver, bronze or copper, sometimes silver gilt, and were worn by the firemen belonging to different companies, and bore the same emblem as the mark.

A very good way of arranging these marks is to hang them on mahogany shields round a room. It is as well to trace about the date each individual one was issued, and affix a little tablet underneath with this information. Indeed, a collection can, in this manner, be given a highly decorative effect.



SUN FIRE OFFICE
ESTD. 1710
ISSUED circa 1716



THE death of Dr. Lumsden Propert cannot be allowed to pass without notice, since he was one of the first contributors to THE CONNOISSEUR, and his article in our October number was probably his last literary work.

The late
Dr.
Lumsden
Propert

John Lumsden Propert —
physician, *virtuoso*, and artist

to the world at large—to those who, like the present writer, were privileged to know him long and intimately possessed those rare qualities that will make him ever remembered as a man worthy of the warmest affection and esteem. The qualities that most contribute to the forming of the accomplished connoisseur were also markedly conspicuous in the subject of this brief memoir, who, as an artist, practically conversant with the technicalities and difficulties of many forms of art expression, brought also a wide and cultivated knowledge to bear upon the labours of love he set himself to perform, as a relief probably to the more prosaic duties of a physician; and perhaps it was not because he loved medicine less, but because he loved art more, that he decided in his early days to bestow upon art this divided attention, for who knows but that this in itself may have served as an additional stimulus, resulting in that force and thoroughness characterising all he undertook.

First as an etcher Dr. Propert early took a prominent place, employing his needle chiefly upon

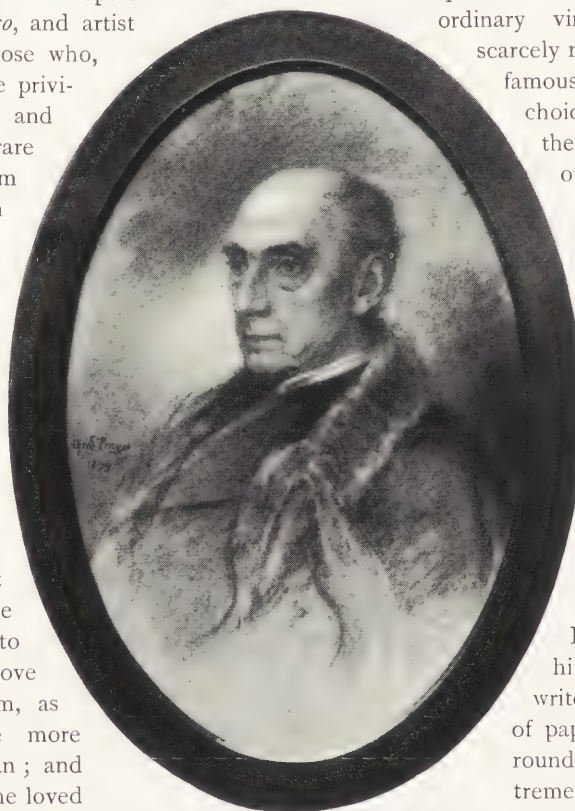
picturesque bits of Thames scenery, and at one time he was a frequent exhibitor at the Royal Academy. Even up to the time of his death his leisure moments were occupied with landscape painting in oils, a medium which he had quite recently essayed, and his productions were instinct with extra-

ordinary virility and charm. It is scarcely necessary here to refer to his famous collection of many of the choicest examples of the work of the bye-gone masters—the giants of miniature art, which was exhibited recently to the public at the Fine Art Society prior to its dispersal. To the building up, however, of this splendid collection is due what may perhaps be rightly termed the *magnum opus* of Dr. Propert's life, his renowned *History of Miniature Art*. This is considered to be the standard work on the subject, and its method of production was characteristic of its author.

It was mainly written (as he himself informed the present writer) in his carriage, on small slips of paper, whilst on his professional rounds. The volume is now extremely rare and difficult to obtain, and amongst the most prized possessions of the present writer is a copy,

presented by the author, with an autograph inscription.

Space will now only permit the mention, in conclusion, of Dr. Propert's close connection with the Society of Miniaturists from the moment of its foundation; it owes much of its success to his loyal and zealous encouragement.



THE LATE DR. LUMSDEN PROPERT
FROM A DRAWING BY ALFRED PRAGA

Notes

The beautiful pieces of furniture illustrated on this page we are enabled to reproduce from a photograph taken by the owner, to one of whose ancestors the ribbon-backed chair and its pair were given by the fourth Duke of Marlborough in 1790.

The seats were worked by the famous Sarah Jennings, first Duchess of Marlborough, and are still in a state of excellent preservation. The other chair illustrated is



THE "ABBOT'S CHAIR"

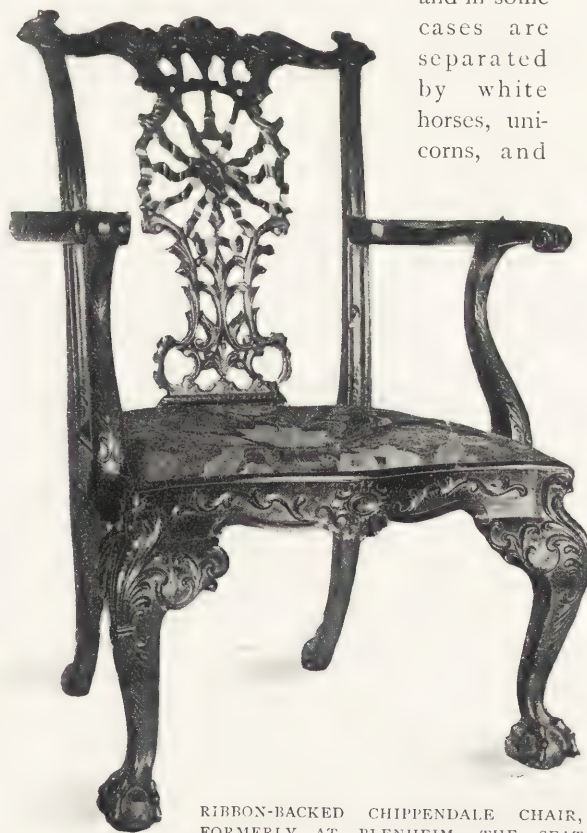
known in the family who own it as the "Abbot's Chair." This curious seat is of massive rosewood, of more solid character than Chippendale's usual work; it may, however, be his, though more probably it is of an earlier date, perhaps even of the late seventeenth century. It is called the "Abbot's Chair" because it belonged to a Squire of Southwick, where there was formerly a Priory of Black Canons. The reason is hardly sufficient, since, even if the Squire of Southwick can be taken to represent, in some sort, the head of the old monastic house, a Priory could never have had an Abbot. But the chair has certainly something of an ecclesiastical look about it.

THE late sixteenth century horn, illustrated on the next page, is of considerable interest, not merely because of its good preservation and the various decorations with which it is enriched and which are peculiarly typical of its period, but also on account of the striking object-lesson which it furnishes of the value to collectors of antiques of a practical knowledge of heraldry, costumes, historical dates, and customs in enabling them to determine for themselves the exact nationality and period of any object

submitted to them, whose material and workmanship fail to provide sufficient data in themselves.

It shows how any one who is a fair judge of antiques and possessed of a good superficial knowledge of things in general and an imaginative disposition may, with the assistance of sufficient circumstantial evidence, both external and internal, arrive at the most wildly erroneous conclusions, which, however, present all the appearances of verisimilitude until submitted to the crucial test of practical knowledge of the above-mentioned subjects. The principal decorations of this particular horn—which, let it be said right here, to use a most expressive Americanism, is purely Netherlandish both in workmanship and device, though Scotland may have been the provenance of the horn in its raw state—are a shield on which is shown a lion grasping a flag and sitting within a wattle fence with a barred gate in the centre (*see page 51*); another with a dagger pointing upwards with two stars on either side and surmounted by a Maltese cross (*see page 51*); two more charged respectively with a pale and a bend, both fanciful (*see page 52*); and one bearing a chevron of sorts and species of monogram (*see next page*); all these shields occur in two bands at each end of the horn,

and in some cases are separated by white horses, unicorns, and



RIBBON-BACKED CHIPPENDALE CHAIR, FORMERLY AT BLENHEIM, THE SEAT WORKED BY SARAH, DUCHESS OF MARLBOROUGH

hearts, while elsewhere a large lion and unicorn figure as supporters with, however, nothing to support. A heart and a heart pierced by two bolts placed like the letter X and several other symbols appear on the body of the horn; but the chief decoration is an

The horn, according to our enthusiast, was made in Holland (as evidenced by the workmanship) for a member of the Douglas family (*vide* the hearts and the family of owner) who served in the Scottish regiment organised in the Netherlands; he was probably connected with the Scottish royal family (unicorn and lion and unicorn) and took part in the defence of



SIXTEENTH CENTURY HUNTING-HORN

oblong panel along the front, whereon are shown three soldiers in full costume of the period, representing a harquebusier, an ancient or standard-bearer, and a pikeman; the flag of the ancient is engraved with a number of closely-set vertical lines, while he himself and the pikeman wear felt pot hats with plumes and the harquebusier a steel morion similarly ornamented. The neck of the horn is covered in

narrow bands of carving showing the usual designs of the period, and the end, which is very narrow, was most likely furnished originally with a flanged mouth-piece for convenience in blowing.

Add to these pregnant decorations the fact that the horn



SHIELD ON THE HUNTING-HORN

has for several generations been in the possession of a collateral branch of the great Douglas family, and our enthusiastic though superficial antiquary is in full possession of all the materials necessary for his plausible description of an "ancient Scottish hunting-horn of historic importance."

Haarlem against Alva—the arms of Haarlem are the dagger, four stars, and cross—may have been in Delft at the time of the assassination in that city of William of Orange (for the shield with the pale, if it were properly charged, would represent the arms of Delft), and most likely witnessed the signing of the league of the seven provinces at Utrecht in 1579 (for the arms of that city are also suggested on the horn), as well as having been in the Hague when the States solemnly abjured the authority of Philip II. in 1580. The lion in the fence was part of the arms of the State of Holland and signified its capital, the Hague, or Hedge, the only unwall'd capital in Europe, and after called the largest Village in that Continent. The white lion might incidentally stand for Burgundy, by whom Holland had been annexed about a century earlier.

The three soldiers would indicate that the owner of the horn was an important officer, and the various lines in the ancient's flag that his heraldic colour was blue. The horn thus viewed becomes an intensely interesting pictorial diary of its owner's adventures during the stirring times in which he lived, and as such deserving every respect.

In any case its legend is quite as specious as most of its fellows and far more tenable than that woven around the presumptive hat of Henry VIII. and shoes of Anne Boleyn on view at the "Monarchs of England" at the New Gallery, which has been torn to tatters in the pages of that excellent new publication the *Ancestor*.

The real sober facts about this always interesting horn are as follow:—The Horse, Heart, Lion and

Notes

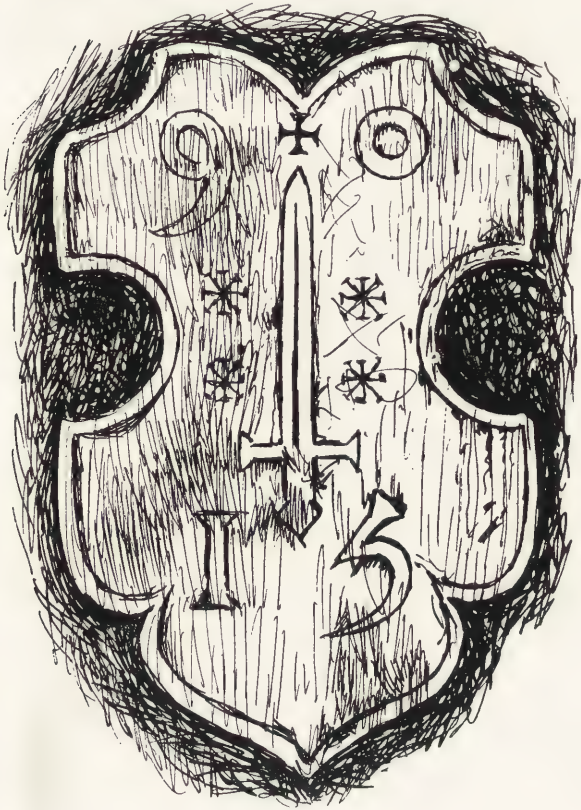
Unicorn are purely fantastic and the combination of the two latter animals merely fortuitous; in any case they were non-existent as supporters of either the Scotch or English royal arms at that period. The

demands of romance, this relic is exceedingly interesting and representative, and therefore of considerable technical value, and well worth mentioning in these pages.

It is with great pleasure that we welcome the advent of a new *confrère*, the *Ancestor* to wit, sub-titled as a quarterly review of county and family history, heraldry, and antiquities, which has just made its bow to the world of art and literature.

The fact that Messrs. Archibald Constable are publishing and Mr. Oswald Barron editing this latest addition to the ranks of learned and artistic periodicals, ranks which in England, at any rate, are sadly in need of recruits, is in itself a guarantee of excellence which would be hard to beat.

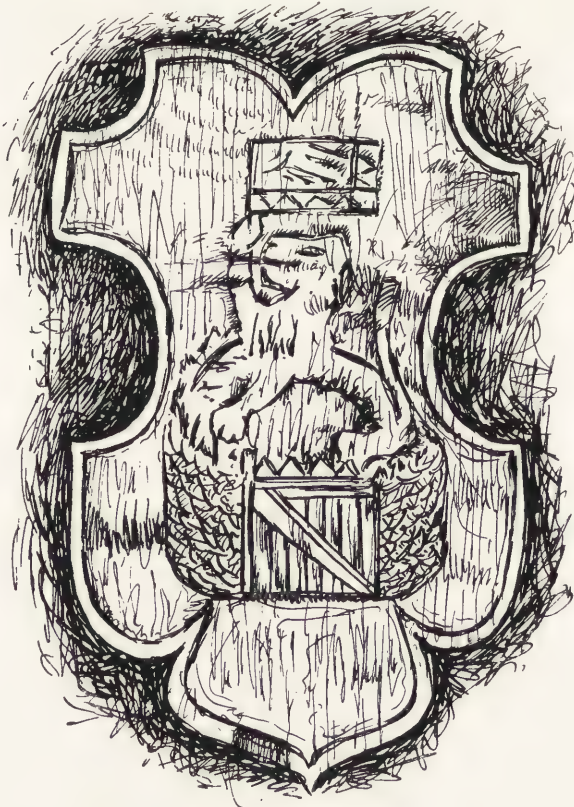
Mr. Barron's dictum on all matters that concern English heraldry, is one which few would care to question, and fewer still could counter; and those coats-of-arms which first figured on the teaspoons of



SHIELD ON THE HUNTING-HORN

other decorations are equally meaningless, for at that time mythological beasts, figures of soldiers, and crests of the country to which they belonged figured on most hunting horns. The ivory horns carved in Benin for the Portuguese soldiers of fortune who went thither during the fifteenth and sixteenth centuries, are all decorated in a similar manner and with equal lack of significance. The Scottish regiment was not formed in the Netherlands till some time after the date on our horn, and the method of indicating blue by means of vertical lines was not employed in heraldry till much later.

As to how the horn got to Scotland; granted that it has been there ever since its manufacture, it was probably brought over by some Scottish soldiers of fortune serving in Holland, either as a gift or a purchase. The traffic in those days between Holland and Scotland was pretty considerable, so that the raw horn may easily have been imported, for the express purpose of being carved, from the latter country. Despite its inability to comply with the



SHIELD ON THE HUNTING-HORN

nineteenth century forebears, will find no place within the covers of the *Ancestor*, so long as he holds the reins of office.

Moreover, the list of contributors is quite up to the standard of excellence which one would expect from such a combination of publisher and editor as the one in question, including as it does, such names as the Earl of Malmesbury, whose "Anecdotes of the Harris Family" is quite worthy the nephew of the celebrated diarist, and in addition contains several hitherto unpublished portraits of great artistic merit



SHIELD ON THE HUNTING-HORN

and historical interest. Lady Victoria Manners contributes a pleasing and instructive article, also illustrated, on the Miniatures at Belvoir Castle, written in a simple yet scholarly style. Sir H. Maxwell Lyte, K.C.B., describes at considerable length and with copious illustrations, the heraldic glass or "alliance wappen," from Lyte Cary, his ancestral home; and Mr. J. Horace Round, whose name will be revered by antiquaries of many future generations, as that of a sound and erudite scholar, is responsible for no less than three contributions—one destructive, one constructive, and one purely critical. His review of the *History of the Gresleys of Drakelowe*, by Falconer Madan, is not only pleasant, but wholesome reading withal, for those who like the honest appreciation by one clever man of the work of another "ejusdem generis." Did space permit, we would gladly requote the amazing performances of Sir Robert Gresley during the early part of the fourteenth century, whose misdeeds and the ingenuity he displayed in avoiding their consequences, read like a page out of Crockett or Stevenson rather than sober extracts from the Assize charge sheets of the period.

A very seasonable article is that on "The King's Coronation Ornaments," by Mr. St. John Hope, containing, as it does, illustrations of the Coronation robes of many of our early monarchs.

The humour of the volume is furnished mainly by the editor, whose well-deserved castigation of Mr. Foster's *Feudal Coats of Arms* is administered with a grim and savagely sardonic glee, worthy of Dean Swift and reminiscent of Dr. Johnson; the same hand surely penned the paragraphs in "What is

believed," wherein the touching legend of the hat of Henry VIII. and the shoes of Anne Boleyn, which are supposed to have constituted the original title deeds of the Manor of Amyat St. Lawrence, and which, as such, were exhibited recently at the New Gallery, is played with and slowly tortured into oblivion, after the manner of a cat with a mouse.

One object of the *Ancestor* is to strip heraldry of the tinsel trappings and polyglot jargon with which it was loaded by the illiterate pedantry of its exponents during the late Tudor period: empirics who invented and practised the *science* of heraldry solely as a means of gaining a livelihood, and whose main object was to shroud the whole matter in a jargon of which they alone should hold the explanation, to be imparted at a price. If this aim can be achieved, and the simple heraldry of feudal times, which vanished with them in the fifteenth century, restored, the editor will have earned the gratitude of those to whom heraldry is at present a sealed book. No one, we venture to prophesy, who gives the *Ancestor* a trial will regret it; and in all probability a subscription will be the result.

SINCE the death of Major-General Pitt-Rivers, the copyright and remainders of all his valuable works on archæological and ethnographical research, which during his lifetime were only published privately, have been acquired by Mr. Batsford, of 94, High

The Works of General Pitt-Rivers

Holborn, the publisher of works of this special description, and are now being offered to the public at comparatively popular prices, at any rate far less than the actual cost of production.

Out of the seven volumes which form the complete set, we have selected for review the two which appear to be of more general interest than the others.

The Catalogue of the Antique Works of Art and other objects taken from Benin City by the Punitive Expedition of 1897, and purchased from them by the late general, besides containing most



SHIELD ON THE HUNTING-HORN

Notes

instructive explanatory letterpress concerning each of the 393 photographic reproductions of the most important specimens with which it is enriched, has in addition a short but highly interesting introduction which epitomises practically all that is known of the history of that city during its two centuries of semi-civilization and artistic activity.

The other book we are mentioning is the *History of King John's House at Tollard Royal, Wilts*, a remarkable thirteenth century building, with Tudor additions, situate on one of the estates of the author himself, and by him explored and re-constructed. This volume will be reviewed in our next number. General Pitt-Rivers was one of the soundest and most conscientious archaeologists of this or any other country, not excepting Germany, and all his excavations and researches were of the most practical and minute description, so that the value of his works to all students of those subjects can scarcely be over-estimated. He was a scholar of great erudition, a fact which he never obtruded on his readers, and all his deductions were formed independently of previous theories, although when he did make use of the researches of others, he was most scrupulous in acknowledging the fact.

General Pitt-Rivers is best described as the evangelist of constructive and comparative ethnology and archaeology, and his writings bear the same resemblance to those of most other antiquaries, as does a landscape, conceived and completed on the spot and in the open air, to one worked up in a stuffy London studio from a slight sketch taken months previously, and with the help of a few notes as to colour and details.

The catalogue of the General's Benin collection, which was his last work, would, had he lived, in all probability have been followed by a more detailed book, in which his invariably sound deductions could have been elaborated. The modesty of the author, and his horror of rash speculation, are most clearly shown by comparing the diffident manner in which, in this work he hazards his conjectures about any of the many unidentifiable objects in his Benin collection, with the flamboyant language of the large work on

the Benin curios in the British Museum, which volume teems with theories based on the semi-fabulous narratives of the early explorers, and ambitious conjectures made on the sole responsibility of its compilers. General Pitt-Rivers must have exercised an enormous amount of self-restraint to avoid falling into the numerous pitfalls of speculation which await the writer on the vexed subject of the real origin of the Benin bronzes, and the exact influences to which they owe their being, for here, at any rate, he is denied the usual salvation of the baffled antiquary—that blessed word “Byzantine.”

Most of the objects illustrated in this book were acquired from members of the expedition either direct or through that well-known ethnologist,

Mr. Webster, to whose efforts and foresight is due the salvation of these priceless relics from the shops and cabinets of provincial curio hunters, to whom they would have been caviare. The illustration on this page represents a group of two figures in bronze, playing mancala, a game in vogue all over Africa, and of Arab origin; the animal behind them is probably a bear, and is decorated



A BENIN BRONZE

with the coral choker or necklace, a badge only bestowed by the King, and in this case therefore probably indicative of the sacred or special position of the animal so decorated. The other illustration (page 54) shows shells apparently “cerithidæ,” cast hollow in pure gold, and weighing nearly an ounce apiece; they formed part of the King of Benin's necklace.

The excellence of the letterpress and the exhaustive nature of the illustrations in this book are testified to by Mr. H. Ling Roth, an ethnologist of the highest order, and especially competent to criticize the contents of the book now under review.

THE index to the second volume of THE CONNOISSEUR, which concludes with the April number, will be ready at the end of The “Connoisseur” Index this month. We can supply covers for binding at three different prices. Full particulars on this matter will be found in the advertisement pages.

As the practical result of personal researches within the last few months in France and Italy, incidentally undertaken by a gentleman acting on behalf of a leading London firm of numismatists, it becomes manifest that our English acquaintance with the surviving bulk of ancient continental systems of coinage continues to be extremely limited; and this state of affairs, which tends to deprive us of a knowledge of a vast body of historical, social, and picturesque monuments, has been, and remains, due to the general neglect of the old foreign currencies alike here and in America, and the at least equal absence of appreciation of them in their own country. It is true enough that of the large hoards which exist, and which are scarcely beheld outside their original birthplaces, a heavy proportion is in sorry state, and can hardly plead a valid title to salvage from the crucible. In one place in Italy a single dealer held 20,000 copper coins, and with true Italian conservatism he will go on doing so. The French baronial series is enormous, yet it is seldom seen beyond the frontier, and the British Museum, though not quite so weak as it was here, has numberless *desiderata*.

There is, of course, a school of English collectors for continental money; but it is equally restricted in its information and its scope. Those who belong to it usually content themselves with a few trays of thalers, five-franc pieces, roubles, and so on, and never enter the penetralia. The enterprise, however, is more laborious than costly, for specimens of early foreign coins are not, as a rule, highly priced, and the gentleman above referred to was enabled at a fairly moderate outlay to furnish a private cabinet of old standing by means of filling up a large number of gaps, especially in the lowest metal, and by careful selection in such a manner as to meet a fastidious taste. A striking characteristic of many of these

humble pieces of money—humble in regard to their face-value—is the presence of well-executed portraits of eminent men and women, handing down to us in some instances the sole memorial of their living features.

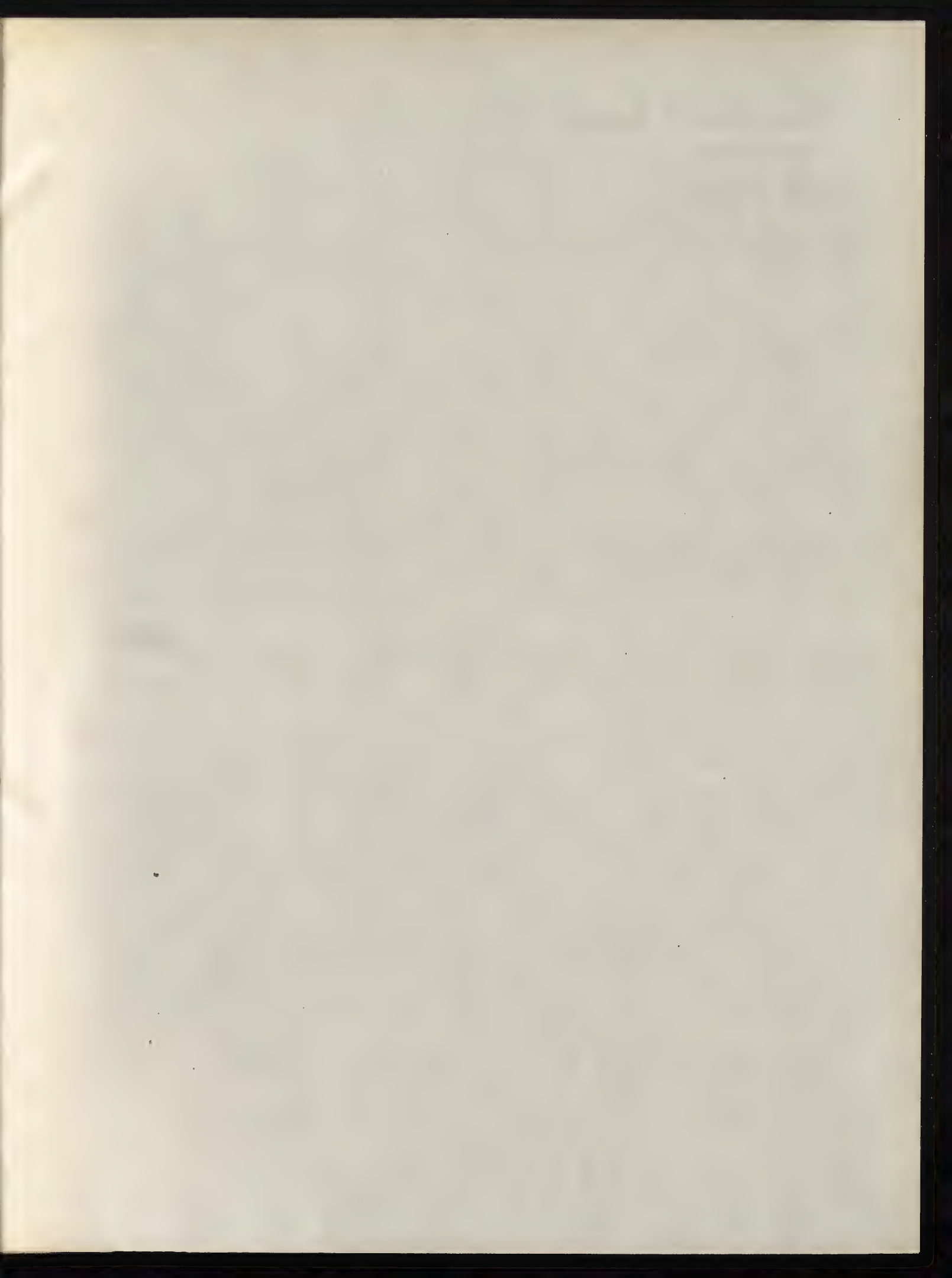
It really strikes one as a regrettable circumstance that the English or English-speaking collector, instead of investing considerable sums in the national series, or even in the Greek and Roman, does not turn his attention to the numberless currencies of the European continent, so desirable on so many accounts; and if he limits himself to fine examples, he will not be encumbered by so serious a total as he might at first sight apprehend.

IN our February issue (page 135) we noticed a work entitled *A Dictionary of Art Sales in the Eighteenth and Nineteenth Centuries*, by Dr. Mireur. We are indebted for a copy of this work to Monsieur L. Soullié, of 25, Rue de Lille, Paris, who, acting as collaborateur with Dr. Mireur, is responsible for the correctness of the details. Monsieur Soullié is a specialist in picture lore, and his immense stock of annotated catalogues form the basis of more than one voluminous work upon the history of pictures and art treasures in general. He has sent us also copies of his exhaustive and beautifully-printed works on Millet and Troyon, and shown us a portrait of Daumier by Corot, said to be the only portrait Corot ever painted, for which the authorities of the Louvre have offered £600 in vain.

M. Soullié is the *bête noire* of dealers in false pictures, and is the possessor of some surprising facts about copies of Great Masters which have gone to America and elsewhere as originals at fabulous prices. He is a walking encyclopædia of information dear to collectors, and is ever ready to impart what he knows *con amore*, especially when it happens to turn upon a fraudulent picture "deal."



GOLD SHELLS FORMING PART OF
THE KING OF BENIN'S NECKLACE



**PHILIP THE FOURTH
OF SPAIN**

By

Don Diego Velasquez
de Silva

From the Prado Gallery
Madrid









THE month of March may fairly be regarded as a period of surprises so far as the book world is concerned. Many of the books sold in

Books

London and elsewhere were either not generally known to exist, or else appear only at such very long intervals as to be practically forgotten save by the very few whose inclination leads them to explore the by-paths of literature. The prices, too, that were realized for these out-of-the-way volumes, and others of a not less aristocratic kind that the bibliographers have made familiar to us, were no less extraordinary in many cases, showing that in point of value these literary treasures are fast eclipsing all previous records, and bid fair to become so expensive in the future that none but the very rich will be able to compete for them. The rich are, indeed, taking a belated revenge on public libraries in general, and on that of the British Museum in particular, determined that at any rate these institutions shall not absorb everything worth having in the great republic of Letters.

Examples of books not generally known to exist are, of course, uncommon, for guides of all kinds are available, and a thorough search through some of them is all but certain to result in the detection of any waif and stray that may refuse to give an account of itself. Then, again, what one man, versed in the mysteries of forgotten lore, is not aware of, another may have at his fingers' ends, or at least be acquainted with sufficiently to make further enquiry easy; and between the two the quarry is hunted down and earmarked for all time. This has been going on for at least a hundred years, and on taking a broad, general view of the situation, it may safely be affirmed that practically all books that exist are known in the sense that they are catalogued, described, or referred to somewhere. The information concerning them thus becomes general, so far as it goes, since anyone who takes the trouble may read and learn. Discoveries, when they are made, are usually of variations and points of difference more or less minute.

Everyone, of course, knows Cook's *Hogarth*, of which there are five or six editions. Cook re-engraved the plates, and seems to have done

remarkably well by his venture at a time when the great artist's works were in almost every house, and genuine original impressions from the plates not only expensive but difficult to procure. Cook's plates supplied a widespread demand and are common enough—so common, indeed, that the collector of realistic prints is sure to be confronted with some of them at the very commencement of his quest. How many people—booksellers or not—were aware that one of Cook's editions, that of 1812, was issued with the plates coloured, at the price of 100 guineas, as the label on the side of the volume declares? The owner of the copy sold by Messrs. Hodgson on March 12th and his personal friends would know, but hardly anyone else. In all probability the folio is unique, and being in its original binding, with uncut edges, and in spotless condition, can hardly have confronted the world at large. This is one instance of a book not generally known, and that it should have realized £91 is not wonderful.

Another instance of a somewhat similar kind, only more so, as one might say, occurs in the case of Goldsmith's *A Prospect of Society*, printed probably about the year 1763, and sold by Messrs. Sotheby on March 19th for £63. In going through a parcel of old pamphlets, Mr. Bertram Dobell, who is a scholar first and a bookseller afterwards, hit upon the sixteen quarto pages that bear the title disclosed, and at once perceived that many of the lines were identical with those in *The Traveller*. The pamphlet, indeed, proved to consist of the material out of which the well-known poem was evolved. It was, in fact, a "find" of the greatest importance, as it showed the method of workmanship adopted by one of the greatest masters of the English language. A comparison of the two pieces discloses the poet's hand adding here, amending there, and as Mr. Dobell has recently published a reprint of the earliest form of the poem, which he so felicitously discovered, all who wish may trace the variations for themselves, and in a measure, at least, follow the mind of the author through its tortuous windings. If anything £63 was too little to pay for a remarkable work of this character which, by the way, no

one now living seems to have even so much as heard of before.

The sale at which this literary treasure was disposed of was of an unusual character even for Messrs. Sotheby, who seem to get nearly all the good things of this life so far as books are concerned. It occupied five days of their time, consisted of 1,315 lots in the catalogue, and produced £14,530, thus showing an average of rather more than £11 per entry. This does not, it is true, attain the level of the Ashburnham Collection, which, consisting of 4,073 "lots," so called, realized £62,712, but it comes near it, and being a sale of a "miscellaneous" character, is the more noteworthy on that account. This massing of books from numerous sources is a sign of the times. It shows the difficulty of meeting with large and valuable private libraries, which we are led to believe now hardly exist, at any rate untrammelled by settlement or will. To go through the extensive catalogue would be manifestly impossible, and only the most interesting entries can be noticed.

The first book to claim attention is a perfect copy of the sixth edition of *The Pilgrim's Progress*, 1681, which, bound in morocco extra, realized £92. Lowndes says, "No copy known," and the catalogue, "Possibly the only perfect copy extant." However this may be, a copy practically perfect (one leaf slightly defective) sold for £24 in June, 1894; and there is another, also practically perfect, in the Huth Library. Still, the book is extremely scarce in any condition, and just now Bunyan is a name to conjure with. Byron's, *The Waltz*, 1st edition, brought £79 as against £71 last July and £86 in 1892. This poem was issued without a wrapper, though most writers will not have it so. They keep repeating an error that found its way into print eight years ago.

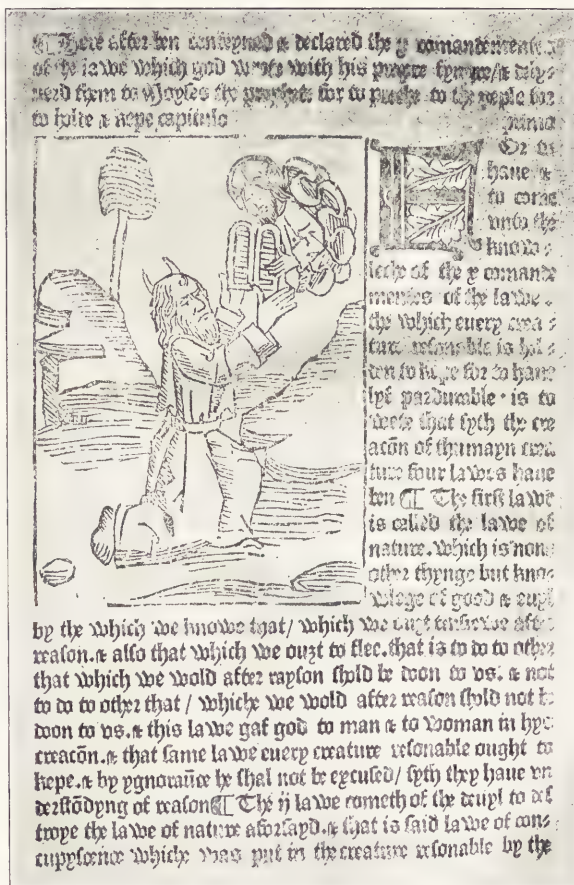
Why Charles Lamb's *The King and Queen of Hearts, with the Rogueries of the Knave who Stole the Queen's Pies*, 1809, should have realized £222 is more than anyone can say. Though the pamphlet be unique, as stated, it is of absolutely no importance whatever when compared with Goldsmith's *Prospect of Society*, which brought less than a third of the amount. But there is no accounting for tasteful vagaries as exemplified in the matter of pounds sterling.

A very much extra illustrated copy of Dibdin's

Bibliomania sold for £160, and a first folio of Shakespeare's Works, 1623, for £620. This latter book was not all that it might have been, for Ben Jonson's Verses were cut close to the text, as also the title, and there were other defects as well. Better by far was the copy of the second folio of 1632, which realised more still, viz., £690. It had the very rare Smethwicke title-page in lieu of that which bears the name of Allot. The Orford copy, which realised £540 in June, 1895, had the Allot title-page, as had nearly all the others that have been sold during recent years; but it was, nevertheless, superior in one respect at least. It was larger in size, and on the whole the better of the two. Scarce books like these are, of course, measured to the fraction of an inch, like the old

Elzevirs used to be, and perhaps are now. There are people who delight in telling off upon their fingers where the good copies are, and testifying as to the "tallness" thereof; but life is too short for mental gymnastics such as these. That way madness lies—the mania of Dibdin controlled perhaps by the materialism of the age, but still a living force.

That Sir Joshua Reynolds' Works, a series of three hundred original proofs on India paper, published in 1820, should have realised £274 is not very



PAGE FROM CAXTON'S *YSAIE* BOOK
SOLD FOR £2,225

In the Sale Room

surprising, and may pass, though a good many honest persons are exercised in their minds, so that they cannot sleep o' nights, by reason of the £2,225 paid for Caxton's *The Ryall Book*, which that printer set up at Westminster about the year 1487. Last year another copy, though smaller, had brought no more than £1,550. There are now six perfect specimens of this book known, four of them being in public libraries. The owners of the book that brought the larger amount above mentioned had the covers examined for packing and pickings, and were wise, for within it were found two copies of an *Indulgence of Pope Sixtus the Fourth*, printed by Caxton on vellum. One realised £265, and the other, cut somewhat, £145, so that the *Ryall Book* yielded on the whole no less a sum than £2,635 to the Literary and Scientific Institute that owned it.

Another entry in this voluminous catalogue which must be mentioned before it is left has reference to William Combe's *English Dance of Death*, in the twenty-four original parts, with all the wrappers and advertisements. The work, even when bound up in the usual two vols., 1815-16, is scarce enough, but to meet with a complete set of the parts is highly unusual. They realised £60 on this occasion, as against £35 in 1894, though it is only fair to say that two of Rowlandson's original drawings went with them. Still, seeing that works of this class have increased in value recently to a more than noticeable extent, it is questionable whether £35 was not much too high a price to pay in 1894, or that £60 was under the circumstances too little to pay now. The two sums are not consistent *inter se*, having regard to the demand there now is for almost all books containing coloured plates of the kind.

On March 14th another portion of the Library of the late Earl of Orford was disposed of by Messrs. Sotheby, the prior sale having been held by the same firm on June 10th and 11th, 1895. This collection was remarkable for the bindings it displayed, many showing that the books had at one time been in the possession of one or other of the daughters of Louis XV.—poor *Graille*, *Chiffe*, and *Coche*, who gathered up their enormous hoops, and so away—the Cardinal of York, styling himself King Henry IX. of England; the Duchesse de Grammont, Grolier, the Duchesse de Berry, Marguerite de Valois, and many other notables who walked the stage for a brief space, and left their memory and their books for generations after them to dissect. The taste for fine or historic bindings is confined to the few who have the means to indulge it, and moreover it is more artistic than literary.

Sir Walter Besant, whose books were sold on

March 24th and following day, had what is known as a "Working Library." Some thousands of books were on view, the vast majority being made up into "parcels," as is the way with scholars' possessions as a rule. The two days' sale realised but £589, or about £1 per lot, many books going to make up that expressive if somewhat heartless word. There was nothing of importance, even the original manuscripts of novels, the titles of which are household words, realising but little. It is curious that the manuscript of *The Chaplain of the Fleet* should sell for no more than £5 5s., and that of *The World went very Well Then* for £4 5s. As Chatterton might have said, "I am glad he is dead, by £1 11s. 4d.," and such is the way of the world, which seems to go no better now than ever. Sentiment apart, it is passing strange that these manuscripts should be appraised at so little. Some day they may, and as we think will, be valued on their intrinsic merit, which is great, as all readers of fiction, who can draw comparisons, know well.

Other sales were held in March, which it would be invidious to ignore, were they not overshadowed by the ones mentioned, either by reason of the immense importance of the books themselves or the personality of the men who wrote them. The late Mr. E. H. Martineau's Library was dispersed by Messrs. Christie, Manson & Woods on March 26th, and on the same and other days Messrs. Puttick & Simpson sold the books on military and other subjects which Mr. Thomas Preston had judiciously gathered together. But these were comparatively small matters, though in themselves important enough. Rather, perhaps, will the great collector turn to that copy of *Daphnis et Chloé*, which was sold at Paris on March 10th for the equivalent of £1,500. This book was published in 1800, and but one copy was printed, folio size, on vellum, for the Duc d'Abrantes, at whose sale it realised £73 10s. Then William Beckford acquired it, and at his sale in 1882 it brought £900; now it has assessed itself at £1,500. It is a book with a pedigree.

The recent Paillet sale at Paris was an event of great magnitude, and was a genuine dispersion of a famous library. There were only 308 lots, and the aggregate amount realized in the two days was not less than 221,831 francs. Of this large sum two items—a superb Flemish *Horæ*, of the fifteenth century, from the libraries of De Bure, Firmin Didot, and le Baron de la Roche Lacarelle, and the Hamilton copy of *Daphnis and Chloé*, with original drawings, accounted for no less than 73,300 francs (35,000

and 38,000 respectively). The former was adjudged to Mr. Quaritch, the latter to Mr. Morgan. Mr. Quaritch brought back with him a very fine copy in morocco of the precious *editio princeps* of the *Imitatio Christi*, printed at Augsburg about 1470.

The Hotel Drouot at Paris, where this sale took place, is, even in a larger measure than Christie's, the scene of an almost incessant series of operations, embracing every department of valuable property; and the treasures which change hands there must be of almost incalculable worth. It may be said that French collectors are willing to go farther for certain specialities than we in England, or even than the Americans are; but at the same time, there is no doubt that in London many books of French or foreign origin of really mediocre character sell better than they would in Paris through the want of knowledge on the part of several London houses. Both in the library of M. Paillet and in that of M. Bordes, of Bordeaux, dispersed about the same date, occurred a few lots acquired from the great English sales; but it is not often that Frenchmen supply themselves from these sources. They not only lay immeasurably greater stress on binding and *provenance*, but on absolute condition than we do; and these acquisitions are, after all, not an author's working copies, but as much *objets d'art* as a piece of furniture or porcelain of the right period and quality.

THERE were three medal sales during February, in all of which coins were included, so that the two will be taken together for the purpose of this Magazine. The first and most important was the three days' sale by Messrs. Glendining, commencing on the 4th February, which day was devoted to coins and a few books relating to them. The best prices were £6 15s. for a George III. pattern crown by Wyon, 1817, with plain edge and in fine condition; a gilt pattern farthing of the same monarch with broad rim, 1798, made 11s. Several Cromwell crowns made fair prices, one dated 1658, with bust of Protector, and in fine preservation, making £4 15s. A Charles II. current halfpenny, 1673, showing original red, made 15s.

The second and third days were entirely occupied by medals, and produced some good prices, including seven records, the first of which was £13 5s. paid for a West African medal, one bar, Witu, August, 1893 (H.M.S. *Blanche*). The other six were made on the third day, and consisted of a Chartered Company's Medal for Matabeleland, 1893, awarded to a trooper of Raaff's Column, £7 5s.; another for Rhodesia, 1896, with bar, Mashonaland, 1897, to

a trooper of the 7th Hussars, with verification, £15. A Punjab Medal, 1849, one bar, Mooltan, awarded to Geo. Elder, 1 flotilla, a scarce naval medal, £10 15s.; three Military General Service Medals, one bar, Martinique, to J. Harwood, 8th Foot, £14 5s.; one bar, Orthes, to P. Emery, 6th Foot, £17; one bar, Ciudad Rodrigo, J. Tom, Corporal, Wagon Train, £23 10s. This was the only medal with single bar for Ciudad Rodrigo awarded to the corps.

Three very fine Naval General Service Medals made respectively £30, £21, and £16 10s., the first having two bars, *Implacable*, 26th August, 1808, and *Anhalt*, 27th March, 1811, a practically unique combination of bars on one medal. An officer's silver-gilt decoration, presented by General Gordon to the defenders of Khartoum, made £12, and an Army of India Medal with one bar, Corygaum, awarded to Sheik Hoossein, 2nd Native Infantry, realised £70. A verified Military General Service Medal, with the rare bar for Chrystler's Farm, awarded to J. Plumbley, 89th Foot, fetched £20. The Regimental and Volunteer medals, as usual, made good prices, the highest figure being £20 for an oval silver medal, Royal North British Dragoons, 1803, for "Merit."

At Puttick's, on the 27th, a Peninsular Medal with five clasps, Vittoria, Pyrenees, Nivelles, Orthes, and Toulouse, awarded to a driver of the Royal Artillery, made £8; and another, with four bars, Talavera, Albuera, Vittoria, Pyrenees, to a private of the 31st Foot, £5 15s.

At Debenham & Storr's on the 28th, a Waterloo Medal, awarded to Sergeant W. Clarke, Royal British Dragoons, fetched £5 17s. 6d. The medal is very scarce to this regiment. A Gold Volunteer Medal, awarded to Lieut. W. C. Browne, 90th Perthshire Volunteers, for services, 1804, made £26; and a silver one of the 8th King's Royal Irish Light Dragoons, presented by Sir Robert Laurie, 1803, £15 10s.

The sales of coins and medals during March were not productive of any very startling prices, in this country at any rate. The collection of antique gems, coins and medals, which took place in Paris under the auspices of Mons. M. Delestre, as auctioneer, and Messrs. A. Sambon and Camessa frères, experts, furnished some good prices, especially for early Greek coins of the highest order. The sale will be noticed among the others which took place in Paris, under a separate heading.

The four days' sale of coins and war medals held by Messrs. Glendining, and commencing on the

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5th March, devoted two days to each heading, beginning with the coins, for which the best prices made were £21 for a Henry I. penny, in fine condition, and two of Henry II. of less importance. A record price was made for a crown of Edward VI., dated 1551, in fine preservation, which went for £2 14s. A thirty-shilling piece of James I., shewing the king seated in a chair of state, and a shield of arms on reverse with XXX above, a fine circular coin in good condition, made £7 5s., while £4 1s. was given for a silver Elizabeth crown and half-crown, both mint-marked. Among the proofs and patterns, a Victoria pattern jubilee crown, 1887, a brilliant proof by Messrs. Spink, in gold, fetched £7; and a fine George IV. five-pound proof, in gold, by Wyon, with inscribed edge, £8; and £8 15s. was given for a pattern crown by Wyon, 1817, a proof of which only twenty-five were struck.

The medals were productive of a much better average than the coins, and eighteen more record prices were realized for special examples. An Egyptian medal, with five bars—Tel-el-Kebir, Suakim, 1884, El-Teb, Tamaai, the Nile, 1884-5—awarded to a private in the Rifle Corps, fetched £7 15s. A Naval General Service, one bar, *Nymph*, 18th June, 1793, which commemorated the capture of the French frigate "*Cléopâtre*," made £35; another with one bar, 14th March, 1795, £16; while £16 10s. was given for one to a midshipman with the bar for the capture of the French frigates "*Renommé*" and "*Néréide*" off Tamatave, 20th May, 1811. The Afghanistan medal for the defence of Jellahabad, April, 1842, the second medal with Flying Victory on reverse, made £15, and £14 was given for the 1876 Arctic medal awarded to a Captain's Cox of the *Pandora*.

The Mayor's Siege Medal for the defence of Kimberley, which was presented to the Kimberley Town Guard in 1900, with a special riband, realized £6 15s. It is one of the first specimens offered for sale, if not the first. Among other South African medals, the B.S.A. Company's medal for Mashonaland, 1897, a very scarce medal, fetched £7 15s., and their medal for Rhodesia, 1896, awarded to an Hussar Corporal, £5 10s. This medal is very rare to British cavalry.

The Military General Service series were, as usual, productive of keen competition and consequent high prices, the best figure being £40 for one with three bars—Fort Detroit, Chateauguay, Chrystler's Farm (Sasenowane warrior); while one with twelve bars—Busaco, Albuera, Ciudad Rodrigo, Badajoz, Salamanca, Vittoria, Pyrenees, St. Sebastian, Nivelles, Nive, Orthes, Toulouse, awarded to John Bright, 7th

Foot, and verified, reached £36; several others made from £10 to £18 apiece.

A very rare group of three officers' medals, awarded to a naval officer, N.G.S. one bar, Algiers; Crimea, 1854, one bar, Sebastopol; and the Turkish Crimea, fetched £6, accompanied by a photograph of the recipient wearing the group.

Another group of two medals awarded to a private in the Niger Constabulary, one bar, Niger, 1897, and the bronze medal with bar, Nigeria, was run up to £13 5s.

An old regimental medal of the 93rd Foot, dated 1814, made £14, and one of the Roxburgh Fencibles for merit rewarded, 1798, £10 15s.

At Messrs. Debenham & Storr's medal sale on the 27th March, some fair prices were made, especially for the inevitable regimental medals. An oval silver one of the Ancient Britons Light Dragoons, 1798, for merit, fetching £13; a shooting medal of the Tavistock Volunteers, 1799, £15; and two others £12 apiece.

A B.S.A. Co.'s Rhodesia Medal, 1896, made £5 10s.—exactly the same price that was paid at Glendining's for it. A remarkable group of three medals awarded to a corporal in the R.M.A. was cheap at £5 15s.; they comprised Crimea one bar Sebastopol, Turkish Crimea, and Mutiny without bar (Pearl Brigade).

THE silver plate of the Marquis of Huntly, Captain Newenham, and H. W. Cholmley, Esq., all of which were sold during February at Christie's, made good all-round prices, some of the Irish silver being especially sought after; a nest of four beakers, Dublin, 1755, 35s. per oz.; another pair, Dublin, 1803, 26s.; a tankard and cover, with reeded border and scroll handles, Cork, late seventeenth century, 23s. 6d.; and a small, plain tazza on spreading foot with slightly moulded border, old Cork sterling mark and maker's mark, W. N. circa 1720, 41s., while two more, *en suite*, only much heavier, made 39s. and 26s. respectively; and a bread basket, Dublin, circa 1755, very highly ornamented, 25s.

At the same sale a circular silver-gilt bowl by Paul Lamerie, 1734, engraved at a later date, 1799, made 66s.; and a pair of plain octagonal waiters with shaped moulded borders by John Tuite, 1724, 40s.

A silver spherical Pomander, pierced and engraved with a radiating trellis and rosette design, late seventeenth century, and weighing 1 oz. 8 dwt., sold for £25 all at, or rather over £17 per oz.; and a William and Mary miniature Porringer, spirally

fluted below, and with scroll handles, 1693, made £17, all at. The piece was very fine, and only 1½ ins. high. £6 per oz. was paid for an oblong canister with canopy cover boldly pierced and chased with various designs of foliage, birds, and a basket of flowers, the edge of the cover gadrooned, 6 ins. high and 4½ ins. by 3½ ins. across, by Emick Romer, 1769; and 28s. 6d. for a massive circular salver, weighing 140½ ozs., by George Wickes, 1738, pierced and richly chased in relief, and with a finely engraved shield of arms. An oblong two-handled tea-tray, in Sheffield plate, with engraved centre, and shell and scroll border, made £16 10s.; and a pair of three-light candelabra, £8.

At Mr. W. H. Cholmley's sale a Charles II. rat-tailed spoon, 1674, and three others of rather later date sold for 50s. per oz., and a circular fluted sugar basin on three chased lion's mask and claw feet, with an old Dublin mark, 46s.; and a vase-shaped canister and cover, spirally fluted and chased by Abbot, 1759, 35s.

At the same sale the Sheffield plate all sold well, and a small early eighteenth century silver beaker of German workmanship made 27s. per oz.

At the sale of the Marquis of Huntly's plate the best prices were 60s. per oz. for an octagonal vase-shaped caster, with pierced top about 9 ins. high, by Robert Cooper, 1716; 54s. for a small circular basket, the sides pierced with arabesque foliage and drapery, 1747; 48s. for a plain, helmet-shaped cream jug on mask and shell feet, old Cork sterling mark; 23s. 6d. for a vase-shaped caster, with moulded borders, the tap pierced and chased, by Anthony Neale, 1734; and 23s. for four sauce boats, 1746. A Queen Anne plain Porringer formed as a shallow bowl, with flat handles, and pierced with arabesques, by Alice Sheen, 1710, made 85s.; and an old silver-gilt pine-apple cup and cover, richly engraved, and weighing 51 ozs., made 36s. 6d. An engraved circular salver of Sheffield plate made £18.

The plate disposed of during March, with few exceptions, was of no particular interest. These exceptions were all furnished by the plate of the third Lord Holland and another collector, which was put up at Christie's on the 20th, in the same sale as the Houblon intagli, so that it was in good company, and probably benefited thereby. The best prices were 69s. per oz. for a William and Mary silver-gilt tazza, with moulded and wide gadroon border, on a short stem with a fluted knop and bell foot, with gadrooned border also. It was 12½ ins. diam. and 3½ ins. high, and weighed 36¼ ozs. It had the London hall-mark 1691, and maker's mark R.C.

A Charles II. silver-gilt two-handled cup and cover, or porringer, entirely engraved with figures, trees, birds and foliage in Chinese taste, with various borders of finely matted pattern and handles of scroll design, fetched £160, all at, which taking its weight at 22 ozs. comes to £7 6s. per oz. The piece in question was, however, of exceptional importance; it was 6½ ins. high, 8¼ ins. largest diam., bore the London hall-mark 1684, and in addition had been illustrated in *Cripps*, p. 390, of sixth edition. It was formerly in the collection of the late Lady Alfred Spencer Churchill. A square salver with fluted edge, finely chased and engraved with trellis pattern, and a shield-of-arms with huntsmen, dragons, and an eagle in the mantling, fetched 22s. per oz. It was by Paul Crespin, and dated 1737. At the same sale, from various sources, however, a William and Mary porringer, with lower part *repoussé*, with spiral flutings and with scroll handles, dated 1690, made 85s. per oz., but as it only weighed 4 ozs. 11 dwts., the price was decidedly reasonable. A large pair of Queen Anne vase-shaped casters, 6¾ ins. high, by David Williams, 1710, weighing 18½ ozs., fetched 60s. per oz., and a pair of George I. candlesticks, by Paul Lamerie, 1718, 40s. A circular sugar basket, with pierced borders *repoussé* and chased, 1773, 62s.; a larger one, of similar design, 50s.; the difference in price being merely on account of the extra weight of metal. An oil and vinegar cruet, finely pierced and chased, and with original silver-mounted cut-glass bottles, 31s. per oz.; and a silver-gilt two-handled cup, chased, with sporting subjects in relief, by Hamlet, 1816, 27s. 6d. A painted earthenware jar of polygon shape, mounted by Tobias Coleman, whose mark it bears in finely chased silver of the date of Charles II., from the Marks Hall collection, made £9 9s. all at. There was no Sheffield plate worth mentioning.

THE best prices paid for *objets d'art* during March were £152 for a small gold ewer-shaped watch with a musical bird set in a crystal cone at the top, and decorated with two enamelled panels of figures, mounted on a green matrix stand; £504 for an oval gold locket of sixteenth century English workmanship, with sides of blue translucent enamel, and jewelled in coloured arabesque designs in gold cloisons reeded and enamelled green, a most exceptional specimen of English goldsmiths' work of that period.

The splendid collection of terra-cotta statuettes, vases, etc., from Bœotia, Asia Minor, and other places, formed by the late A. Ionides, of Holland Park, which was sold *en bloc* at Christie's on the

Objects of
Art and
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13th March for £5,250, created a great deal of attention while it was on exhibition, prior to its dispersal, and the bidding was of the keenest. It must be a matter of congratulation that the collection was sold in its entirety and not split up, for its value, from an ethnographical as well as artistic standpoint, would have been completely destroyed in the latter case. The collection was made at the early stages of the excavations which are now being prosecuted with such vigour all over Asia Minor, and it would be hard for any private individual, even if he possessed Mr. Ionides' peculiar facilities, to form a similar museum at the present time. The collection consisted of ninety-four lots according to the catalogue, and contained specimens from most of the well-known cities of ancient civilization.

The collection of porcelain and faïence, especially of the Renaissance period, which was sold on the previous day, also produced some high prices, and showed what a fine all-round judge of art the late Mr. Ionides was. The best prices made for the china and faïence were 150 guineas for a pair of triple gourd-shaped bottles of Nankin china, with floral decorations on circular panels in white on a blue ground; 290 guineas for four *famille verte* dishes, enamelled in the centre with scenes representing a horse-race, with a pavilion and ladies of rank seated in the background, and the borders decorated with flowers on a gold scroll-figured ground, of the Kang-He dynasty.

A large saucer-shaped dish of Hispano Moresque faïence, fifteenth century, decorated in lusted gold and with a shield-of-arms in the centre, made 125 guineas; while the same price was paid for another piece of similar shape and period with a snipe-like bird painted in dark blue at the bottom, and above, the word "Senora" in Gothic capitals.

A fine Gubbio dish, early sixteenth century, with arabesque decorations, was acquired for 85 guineas, and a lusted Pesaro dish, with the figure of Jonah praying for Nineveh in the centre, and a border of conventional acanthus leaves, made the same price. Another piece of Pesaro, decorated with a painting of Christ appearing to St. Thomas after the resurrection, fetched 58 guineas. As we have already said, the prices at the Doucet sale in Paris were considerably higher all round for faïence of similar period and quality.

At the sale of the late J. A. Houblon's collection of porcelain and art objects on the 21st March, a Limoges enamel tazza, by Pierre Raymond, showing the sacrifice of Abraham in the interior of the bowl, and other subjects from Genesis on the front, medallions of Roman emperors on the stem, and

cherubs' heads beneath the bowl, made £70; a pyx of Venetian enamel, surmounted by a cross and with sacred monogram in interior, £37 16s. A rock crystal dove with ruby eyes, hollowed so as to form a receptacle, and standing with silver-gilt feet on a square plinth of similar material, mounted with chased silver-gilt corners, was knocked down for £48 6s.; and a goblet and ewer, also of rock crystal, faceted and engraved, and enamelled on the gold work *en plein* with dark blue, £57 15s.

In the same sale, but a different property, a bust of Mme. de Pompadour in a flowing robe, in statuary marble, fetched £89 5s., and £105 was given for a bust of Pope Pius VI., by Canova.

SOME very good prices were recorded during February for china, both at Christie's and elsewhere, particularly for Chelsea; a pair of square-shaped vases of that mark, decorated in

China

Chinese taste, with figures of ladies and gentlemen, and medallions of birds, 11¼ ins. high, fetched £588; and another pair of oviform shape, supported by white female caryatid figures and decorated in grisaille with trophies, going for £304 10s. Three allegorical figures made £336, and a splendid pair, a gentleman with dog and a lady with lamb and basket of flowers, standing in bosquets, reached £388 10s.

A pair of Dresden figures of male and female peasants, 10½ ins. high, of the best period, were bought for £304 10s., and a single statuette of Juno, partly draped on a flower encrusted pedestal, for £168; a good crinoline group making £131 5s., and a Frankenthal figure of a lady in a hooped petticoat, £75 12s. A pair of rare Plymouth tankards, painted with birds, brought £46 4s.; two square-mark Worcester Jardinières, decorated with panels of exotic birds, reached £231; while part of a dessert service of the same china, painted with exotic birds and butterflies on blue scale-pattern ground, realized £525. The sensation of the month was furnished by the Sèvres Rose du Barry dessert service, decorated with bouquets of flowers by the most celebrated china painters of the period, 1774-5, which after the most exciting competition finally fell at the price of £3,360; a pair of orange tubs, of square shape and painted with birds and trees also, on Rose du Barry ground, making the enormous sum of £1,102 10s.

Other good prices during the month were £173 5s. for a fine pair of Nankin beakers with hawthorn decoration; £252 for a pair of Sèvres verrières painted with flowers on an apple-green ground, by Baudoin; £96 for a set of Fürstenburg vases,

decorated in relief; and £54 for a pair of cylindrical Delft vases, decorated in Chinese taste, with sprays of flowers in red and blue. The small collection of Rhodian ware made good average prices, the best individual sum paid being £42 for a 12-in. dish, decorated with alternate sprays of tulips and blue roses, and with ammonite scrolls and clouds on the border. Most of the other pieces fetched well over £20 apiece. A fine Rouen jug, shaped like a parrot, with a screw cover, fetched £24 3s.

Among the best prices paid for porcelain in March, was that of £913 10s. given for a Dresden dessert service, decorated with landscapes and figures on white ground in the centre, and medallions of figures in gilt scrolls on the borders. The set consisted of sixty pieces, and was the property of the fourth Duke of Cleveland, and sold at Christie's with the Battle Abbey bric-a-brac. From the same property a white Sèvres biscuit group, representing a rustic scene, fetched £89 5s.

At a sale of mixed properties at Christie's on the 11th, a pair of powdered blue vases, enamelled with groups of flowers in *famille verte*, in hexagonal panels, realized £86 2s.; a pair of triple gourd-shaped bottles enamelled with trees, lotus plants and Mandarin ducks in *famille verte*, in fan-shaped panels on a powdered blue ground pencilled with gold flowers, £73 10s., and a globular vase and cover enamelled with panels of flowers on a black ground, and with pink scroll panels on neck and cover, made £56 14s. It was a most striking piece, and well worth the price paid.

Some good prices were made at the sale at Christie's of the Houblon collection, with which were included several other small but choice properties, consisting mainly of fine porcelain. A pair of cylindrical vases of old Chinese *famille verte*, belonging to the late Mr. Houblon, and enamelled in panels with plants, birds, and insects, and a Kylin in brilliant colours on a finely dotted green ground, 18 ins. high, of the early part of the Kang-Hi dynasty, made the handsome price of £325 10s.; while from another source a fine Dresden group, 8 ins. high, of a Charlatan in a doctor's costume, with an attendant dressed in harlequin costume on a plinth encrusted with flowers, fetched £231, and a pair of 11-in. figures of a shepherd and shepherdess, with flowers on scroll plinths with reclining figures of sheep, £120 15s.; and a group of similar character, £57 15s., £78 15s. being paid for a group of a lady and gentleman with a parrot in cage, on flowered base, and £40 19s. for a bust of a girl, 6½ ins. high, in a flowered bodice, and a bouquet of flowers tied with a blue riband, also in Dresden.

At the same sale a Bristol tea service, with eight cups and saucers, tea-pot, sugar basin and cream jug, painted with flowers in colour, was sold for £42, and a set of four Chelsea figures of the seasons on coloured gilt scroll plinths, 6¾ ins. high, made £28 7s. As will be seen by the above recorded prices, the month's sales were not productive of as great results as were those of February.

THE antique furniture sold during March contained no very remarkable specimens, although all the English pieces fetched full prices, even when of inferior quality. The furniture from Battle Abbey, which was mostly Flemish and German, and of coarse workmanship, failed even to make a *succès d'estime*; the prices paid for that sold on the premises being almost nominal, but no lower than the quality of the purchases merited. The old oak panelling was the only thing that created any competition at all. At one sale at Christie's a Chippendale chair, of distinctly ordinary quality, made £67, and two little guéridons in rosewood, of the same period, were purchased for the inordinate price of £39—rather more than double what either lots appear to have been worth.

The only pieces of furniture from Battle Abbey which attracted any bidding at Christie's, were the six lots of old English mirrors, which all sold well. Three Adams mirrors in frames, partly carved, but chiefly decorated with appliqué, made £69 6s.; another one, somewhat smaller, though of similar design, £26 5s.; and a pair of upright mirrors of English style, surmounted by medallions, painted with classical subjects in colours, was knocked down for £25 4s.

£36 15s. was paid for four Sheraton bed-posts, of remarkably fine inlay. They were quite specimen pieces. At the same sale a massive circular table, of gilt ormolu, with a portrait of Mme. du Fontanges, by Mignard, let into the top, and surrounded by sixteen oval enamels of French Princesses, was bought for £546. The table was of the most appalling vulgarity that it is possible to imagine, and was only fit for the palace of some semi-barbarous Oriental potentate. It was more gaudy, if possible, than the bulk of the European furniture one sees in the Turkish and Egyptian palaces.

At the Ionides sale two walnut-wood arm chairs, of Charles II. pattern, and covered with old Broussa velvet, made £36 15s.; and a most unique table, probably of Italian origin, being decorated after the manner of the sixteenth century gun-stocks, with elaborate chasing on polished stag horn and mother-o'-pearl, made £110 5s. At a miscellaneous

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sale, at Christie's also, a Charles II. oak arm chair, carved with cupids and with cane back and seat, fetched £25 4s.; and a Louis XV. marqueterie library table, £42; while a sedan chair, of the same epoch, carved and gilt, and decorated with figures and landscapes on a green ground, only realized £29 8s. It had been considerably messed about, and converted into a show cabinet; hence the price.

At a sale on the 21st, a set of six Chippendale chairs, with boldly designed open backs, and with the border and legs carved with lattice work, in the style of appliqué, and with pierced lattice stretchers, made £241 10s., or £40 a chair, which, by comparison with the price paid for inferior furniture, was by no means an out-of-the-way figure; while a bold, though coarsely carved set of twelve chairs and two arms, on cabriole legs, terminating in scroll ends, the back being riband pattern of a very flamboyant style, were decidedly cheap for £86, and the purchaser most certainly obtained plenty for his money.

A pair of satinwood settees, decorated with medallion portraits of ladies, and apparently considerably repainted, fetched £52 10s.

A Spanish sixteenth century marqueterie cabinet, signed with the maker's name and date, most elaborately decorated both with inlay and carved work of a very high order, fetched 10s. short of £200. The piece was quite worthy of any of our museums, and was a monument of skilled industry and cunning craftsmanship. At the same sale a Louis XIV. knee-hole writing-table, of coloured Boule, with arabesque decoration, fell at £13 10s.

THE Paris sales have, with the exception of pictures, been singularly unproductive of sensations during March, the only high prices being made by the sale of the Doucet collection of renaissance faïence on the 18th, when some keen competition took place for the best specimens.

An Hispano Mauresque deep plate made £164, another, decorated with the initials of our Saviour, £120. A Faïenza plate, decorated with religious subjects, £156; another blazoned with the arms of the D'Este family, £124, and one with the bust of a helmeted warrior, £110. A hollow Deruta plate, with a female bust, fetched £116; another with a similar decoration in blue £88. A Gubbio cup with blue decoration made £172, and two others similar in style £160 and £78 respectively. An Urbino Cup by Maestro Georgio, 1530, fetched £84, and a plate bearing the signature of Xante, £41. Three days before an important Urbino plaque, with the daughters of Niobe in relief, made £94.

These prices compare very favourably with those produced by the sale of the Ionides faïence at Christie's during the same month, although so far as we can gather, the quality of the specimens in both collections were of an equal grade; but the French are keener collectors of renaissance objects, and especially of faïence, than the connoisseurs of our own country.

A fine Louis XV. rosewood *escritoire* made £156 at the Rozière sale, and six carved Louis XV. chairs, covered with contemporary tapestry, with a small decoration on a blue ground, £120 at the same sale.

In a miscellaneous sale on the 8th, a fine enamel miniature of a lady, probably Maria Leczinska, by du Pasquier, fetched £58, which seems cheap; and two days later a fine eighteenth century verdure, with a castle and figures, made £228.

On the 14th, a carved ivory crucifix of early fourteenth century work was sold for £140, and a pair of gourd-shaped bottles of Rouen ware for £120. A late Louis XVI. double commode in carved wood reached £480, and a silver gilt Nautilus of late renaissance work £240. A couch and two chairs covered in Louis XVI. tapestry made £144, and an eighteenth century bas relief in wax £58.

A particularly elegant Louis XV. bureau, after the style of a *bonheur du jour*, in parquetry of rose and violet woods, on four legs, and with a pierced gilt ormolu gallery, was sold for £226. The piece was only advertised for sale at the last moment, and had not been on show at all, or in all likelihood it would have given a much better account of itself under more favourable circumstances.

The sale of antique gems and medals already alluded to produced some high prices for the best specimens.

Among the gems, a magnificent intaglio, by Scylax of Alexandria, of whose work only one other specimen is known, representing a young man in profile, and signed behind the head, made £100. A portrait of Caracalla as a baby, with his arms full of fruit, in cameo on chalcedony, a splendid example of the work of the second century, was acquired for £60; while two intagli, probably of Mycene workmanship, one in hematite and the other in grey onyx, made £21 and £20 respectively. A number of the coins fetched over £40 apiece, the highest price paid being £88 for a decadrachm, signed by Cimon, representing the head of the nymph Arethusa. The style of this superb example of the medallist's art is severe and noble, and is a *chef d'œuvre* of ancient workmanship. Another example by the same master made £48, and a tetradrachm, also of Syracuse, with a head of Artemis, surrounded by four dolphins and a flying victory (the victory of Gelo, tyrant of that city),

£44. A tetradrachm of Catania, with a head of Apollo, and a crayfish on one side, and a chariot-race on the other, signed by Evainetus, fetched £52.

A fine didrachm of Terina, of the greatest rarity and finest execution, made £44, and many others fetched from £16 to £30. The whole sale was of the greatest interest and importance, and attracted many buyers.

The sale of the contents of the Hôtel d'Armaillé, which took place on the premises under the joint conduct of M. Lais-Dubruil, as auctioneer, and M. Bloche, as expert, was by far the most important of the month, so far as furniture and bric-à-brac were concerned, and produced a grand total of slightly under £8,000. Nearly all the large dealers and collectors took part in the operations, and during the whole sale the bidding was of a spirited nature, the expert assessment being often far exceeded, though in one or two notable cases the prices fell considerably short of what had been expected; a writing-table, especially, in rosewood with fine chased and gilt ormolu mounts, making only £508, exactly half M. Bloche's assessment: the authenticity of the piece, despite the fact that it was guaranteed, being freely questioned by the leading connoisseurs present.

The best prices were £2,040 for the drawing-room suite of Louis XVI. furniture, consisting of a couch and twelve arm chairs in carved wood, upholstered in Aubusson tapestry of the period, representing subjects after Audry. The suite was valued at £3,200, or over £1,000 more than it fetched. The carved oak panelling of the library, which originally came from the Château de Bercy, and was a good example of the best work of the Regency period, fetched £420, a very reasonable figure; while £292 was paid for another lot of panelling of the same period; and £240 for some of the date of Louis XVI. Two fine Louis XVI. pastile burners in white marble, made £168; a clock in chased ormolu case, £160; and a rosewood bookcase, with two doors, £200; another of Louis XVI., in mahogany, making £4 more. £564 was paid for a fine piece of Louis XV. marquetry with beautifully chased and gilt ormolu mounts, and £300 for two bits of Louis XVI. furniture in mahogany; and two Oriental vases fell at £68.

On the 18th of March four flounces of fine old point d'Alençon lace realized £296 at the Hôtel Drouot.

LARGE prices were paid for some of the lace belonging to the late Sophia, Marchioness of Anglesey, which was sold in February at Christie's, though at the same time some of the pieces went remarkably cheap. There were forty-one

lots, of which all but eight were of white lace, Point de Venise, Brussels applique, and Point gaze. Old Flemish, Mechlin, and Valenciennes were also well represented. Some fine raised Point de Venise fetched £21, which seemed a moderate price, considering its condition, and a lappet and narrow piece of the same lace fetched the same price. Ten yards of Honiton appliqué flouncing, in two pieces, convenient for dress trimming, went for £27 6s. This lace was at least 16 ins. deep. An appliqué scarf, also of Devonshire make, with a small lappet and three veils, fetched £11 6s. There was very little Irish lace; a skirt with two flounces obtained the best price, £19. Some guipure and a Limerick scarf, with a crochet reproduction of Venetian point in the form of a parasol cover, were the most important pieces.

Most of the black lace was in the form of flouncing; some Chantilly of unusual depth, and nine yards in length, sold at a little over £1 a yard. A black Spanish mantilla fetched only £1 15s.; this was, however, of the darned work or embroidered net variety. A Chantilly shawl square fetched barely as much.

There was some fine lace amongst the effects of Mrs. Nattali, sold at Messrs. Christie, Manson & Wood's. Other pieces belonging to different properties were also disposed of, the whole making a very interesting display.

Amongst the twenty-two lots, five were of Italian rose point in very fair condition, considering the liability of this lace to wear itself out, owing to the heavy motifs breaking away from the connecting bars. A length of about 2½ yards went for 15 guineas; this was 4¾ ins. wide. Another piece, of interesting design, consisting of birds and scrolls, sold at £10. There were 6½ yards, and the lace was 6 ins. deep. The birds were quaint and exquisitely worked, and we think the purchaser secured a bargain. A splendid Italian rose point flounce, of the kind sometimes called *tagliato a foliami*, reached £46. The condition of this fine piece was perfect, and the colour of that exquisite shade of weak tea which suggests mellowness and age without a suspicion of soil, which to the daintily minded wearer of old lace is so unattractive. The length was 4½ yards long, and it was 7 ins. deep.

The rule that the value of lace is much enhanced if the piece is in any way shaped and ready for use, rather than in a straight piece or border, was clearly shown in the price, £11 11s., paid for a Venetian point lappet, which was shorter in length, narrower, not so fine, and with a smaller variety of stitches, than a second piece, a border which went for the same price. It was interesting to note that this

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latter specimen had a hand-made *engreleur* or heading.

Of the English lace a Honiton appliqué cloak, circular in shape, fetched the highest price, £8 10s. The design was in sprays of natural flowers.

The best price of any single piece in the sale was obtained for a fine specimen of Youghal point, of very unusual size, square, catalogued as suitable for a court train. This fetched £90. The Irish harp was the centre ornament, flowers and foliage surrounding it. A useful flounce of Carrickmacross, $6\frac{1}{4}$ yards long, 14 ins. deep, in perfect condition, went for £18.

Point d'Alençon was represented by a nice little lot, comprising four lengths varying from a yard and a half to $5\frac{1}{4}$ yards long and $2\frac{1}{4}$ ins. deep, which went collectively for £29. Another length of 9 yards of the same width, in scroll design, fetched £15.

A beautiful old Flemish flounce, 24 ins. deep, with $5\frac{1}{2}$ yards of a narrower width, went for £64; and a similar flounce of the same width, but finer in quality and design, fetched £42; its length was only $3\frac{1}{2}$ yards.

Possessors of such relics will be interested to hear that a set of old English baby linen, trimmed with Flemish lace, was sold, consisting of a shirt, a small apron, a tie, and three lace-trimmed caps. The possibility of its having been worn by Queen Anne mentioned in the catalogue did not bring its price beyond £2 5s.

Some most interesting laces, or old darned netting, were also sold. An Italian quilt in squares of the lace had alternate representations of Knights Templars; the *Agnes Dei* also appeared in the design. Other figures were to be seen, and an inscription in the border, on another smaller specimen, which fetched only £2; and animals and birds were portrayed in the characteristic way on an altar frontal of laces, which was sold for £2 15s.

In future we propose to confine our notes on stamp sales to comments on the general trend or fluctuation of prices, leaving the details to *Sale Prices*, our supplementary publication.

Of the February sales that were crowded out, some items call for special note. A sheet of ninety-six stamps, unused, of the half anna blue of India, with full margins, fell to a fortunate bidder at Puttick & Simpson's for £8 10s. The single stamp is catalogued at 5s., therefore the catalogue value of the sheet would be £24, plus the combination in a sheet with its full margins. At the same sale the Transvaal "1 Penny," red surcharge, on 6d. Queen's head,

italic type, fetched £5 2s. 6d. for an unused pair. The Zululand 5s., carmine, is also sharing in the general boom in South Africans. A copy, used, brought £3, that is within 15s. of full catalogue. After its discovered rarity a few years since, this stamp was suddenly raised in catalogue price from 12s. 6d. to £3, and the auction price is now stiffening right up to catalogue.

The interesting feature of Ventom, Bull & Cooper's February sales was the low price realised for several sheets of British Honduras provisionals of 1888 and 1891. All round, they brought very little over face, and some went at even less than face value. *Ergo*, someone who paid full face for these sheets ten years ago must have made a very bad investment. Speculators of to-day who are so fond of buying up and "salting" whole sheets of South African provisionals, will probably do well to note the warning that seems to be conveyed. One British Honduras provisional in the sale, the "6" in black on 10 c mauve, 1891, unused, with surcharge inverted, sold for £15 only, despite the fact that it was initialled on the back by the owner, and declared to be the only unused specimen in existence. In May, 1897, this stamp was purchased for £20. But West Indians have not yet recovered from the slump which toppled them over some years ago.

The feature of the month was Plumridge & Co.'s sale of Mr. H. F. Lowe's general collection. This sale had been set apart as a philatelic competition in estimating probable prices. Three prizes, 1st, of the value of £90; 2nd, £5; and 3rd, £3, were offered for the three best estimates, or forecasts, of the total sum realised. The lots were open to early inspection, and many candidates, including stamp dealers, auctioneers and their assistants, went carefully through them; but strange to say, the chief prize fell to the lot of an Irish collector, Mr. W. L. Joynt. The actual sum realised came to £1,934 8s., and the prize-winner's estimate was £1,945 16s.

The March stamp sales present no very special feature. Messrs. Ventom, Bull & Cooper sold a well-known collection of unused Europeans, the property of Mr. J. F. Ebner. The sale was disappointing in many respects, for an appreciable proportion of the stamps fell decidedly below the fastidious standard of the day for a high class collection of unused. Indeed, nothing is more marked in present day stamp collecting than the insistence of leading collectors upon what is expressively termed "mint" condition in unused specimens. Anything that falls below the most spotless issue condition descends the scale of market value.

ANSWERS TO CORRESPONDENTS

AS many of our readers have expressed regret at our decision, announced in THE CONNOISSEUR for January, to discontinue giving opinions on objects sent to this office, we have decided to give the system another trial on the following conditions:—

(1) Anyone wishing to send an object for an opinion or valuation must first write to us, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent to us.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and all objects should be registered.

N.B.—All letters should be marked outside "Correspondence Department."

W. P. B. (Balham Hill).—3s. or 4s.

H. K. B. (Broad Sanctuary).—The fee is 5s., and postage both ways.

A. S. (Burbage).—Lithographs of small value.

G. S. (Sutton Coldfield).—Will write you.

F. C. C. (New Malden).—10s. or 12s.

W. A. W. (Ealing).—About £6.

F. L. D. (Tunstall).—Should think the picture is Flemish; the inscription probably an abbreviated Latin title.

G. H. (Ipswich).—Worth an opinion.

A. T. C. (Tunbridge Wells).—Probably Worcester.

J. B. S. (St. Michael's).—Should say not.

A. W. W. (Althorne).—Will write you.

J. A. G. (Eland's Fontein).—Recommend you *History of Painting*, by Woltmann & Woermann, two vols.; also a small book published by Shepherd Bros., of King Street, St. James.

B. C. S. (Newbury).—Engravings of religious subjects, of little value.

R. B. (Bushey).—The paintings, if good, would make the chest valuable; otherwise about £2.

W. S. T. (Rochester).—Certainly, but await letter.

B. L. M. (Teddington).—You will find it in *The Year's Art*.

A. H.—Messrs. H. Stevens & Sons, 39, Great Russell Street, London, would be pleased to show you a copy of the American Declaration of Independence.

"TASTE."—*The Furniture of our Forefathers*, by Esther Singleton (Batsford).

I. T. (Bacup).—Worth a London opinion, though the inscription shows it is only a copy. The word is "Copie," not "Ropie."

F. W. (Harpurhey).—Will write you; certainly worth an opinion. It sounds genuine, and if so it is valuable.

N. W. (Handsworth).—Taphouse, of Oxford, will advise you. The rate is 2/6 per line.

W. L. (Southampton).—Should say not. He is of no repute as a painter.

E. S. M. (Surbiton Hill).—The artist was of no repute. Should not think that the picture is worth sending for an opinion.

M. G. (Lisburn).—Both valuable, and worth sending for an opinion.

W. T. J. (Oswestry).—Worth a good opinion. Will write.

W. W. (Warrington).—He signed very few. Very valuable if genuine. Worth an opinion.

A. J. N.—The picture might be by Francois de Troy, but his pictures are not much in demand.

H. S. (Devon).—Prints of small value. Pictures worth an opinion.

"ADINE."—Impossible to tell without seeing the picture. Wootton was an artist of repute.

J. W. V. (Victoria St.).—Yes, of fair value.

J. H. F. (Hopton).—Probably a copy, but perhaps worth an opinion.

W. H. S. (Bolton).—Must see it.

T. B. C. (Southampton).—About 20/-.

K. G. (Denville).—Mark in violet most prized. Mark in blue less rare. Crown Derby. 500 is the Factory number.

W. S. S. (Clifton Hill).—The book not of great value. £3 to £5. The vase apparently Oriental.

Miss P. (Southwold).—The pewter Benetier is worth a few shillings.

C. W. E. (Ditton Hill).—About 10/- a plate.

J. F. (Newcastle-on-Tyne).—Cannot tell without seeing, but probably worth not more than a few shillings.

R. P. (Shifnal).—About 25/-.

D. R. (Festiniog).—About 10/-.

ENQUIRER No. 2.—Prints of small value. The mark is a good one. *Chaffer's Marks on Pottery and Porcelain*.

W. F. W. (Balham).—If in good condition, and in colour, valuable.

M. J. C. (York).—Only proof impressions valuable.

N. D. L. (Leeds).—If engravings, are valuable. Should advise you to consult a printseller.

A. D. (Ambleside).—I think Messrs. Graves & Co., Pall Mall, would help you.

J. W. J. (Northampton).—One of a set of four. If in colours, worth something.

W. McM. (Yeovil).—No value. There should be 19 vols.

C. K. N. (Colchester).—Silver, about £35. Book, 2/-.

J. E. T. (Bristol).—Of small value. *Print Collector's Handbook*, by J. H. Slater, is good and cheap.

A. E. B. (Wellington).—Will write you shortly.

M. W. S. (Weymouth).—Should say of small value, on account of the subject.

J. B. (Lucerne).—Should say, from photo, that it was valuable on account of sporting interest.

C. R. L. (Newport).—Under £2 each.

W. G. (Bournemouth).—Under £1.

J. J. (Birchfield).—Worth, in good condition, £7 to £10.

D. N. G. (Gloucester).—A collector might give a few shillings for it.

T. H. (Nottingham).—Appears to be German.

T. W. J. (Nottingham).—Apparently a good piece, should be worth some pounds.

J. H. (Frome).—Worth about £3. About 60 years old.

Lt.-Col. H. E. H. (Doncaster).—Morice, 1804-23. A London maker of repute. John Ellicott was a most eminent clock-maker, and obtained good prices. Should think your clocks were valuable.

C. T. W. (Upper Clapton).—The prints are not worth much. The lustre may be worth £2 or £3. The clock is good, and worth some money. Hunter was a good London maker.

Miss H. M. H. (Cowes).—Should think the intagli were good. Must be seen for a reliable opinion of value.

Dr. H. W. (Norwich).—Thomas Pace, of Whitechapel, a well-known maker, 1788-1840. Bracket clocks are getting valuable. Cannot say more without inspection.

E. N. (Torquay), G. H. M. (Swansea), F. L. D. (Tunstall), C. T. W. (Upper Clapton), A. J. N. (South Norwood), W. L. (West Bridgford), H. C. (Penzance), C. M. (Wotton), C. T. G. (Sydenham), L. S. (Denver), R. C. (Canterbury), W. E. W. (Dundee), J. C. H. S. (Bideford), D. B. (Newcastle-on-Tyne), R. E. G. (Northampton), A. S. (Burbage), A. R. (Lee), P. S. L. (Melrose), T. H. W. (Small Heath), R. P. (Gloucestershire), R. T. H. (Rochdale), F. J. F. (Brighton).—Impossible to value by description alone.

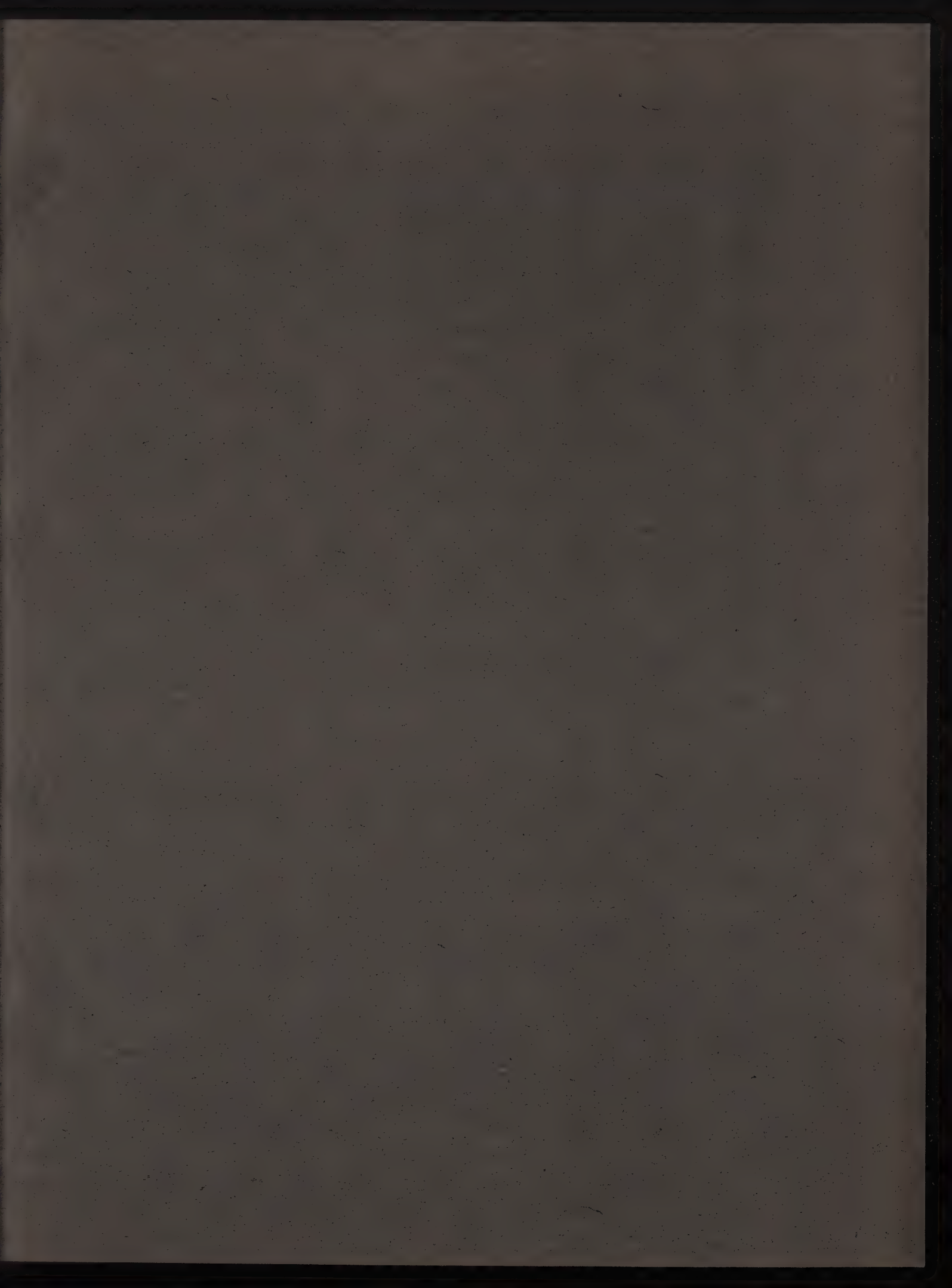
E. P. (Northwich), W. L. (Lynn), R. E. S. (Paris), R. D. G. (Penzance), J. M. H. (West Kirby), J. F. S. (Parkhurst Rd.), W. C. G. (King's Lynn), G. F. T. L. (Alnwick), L. A. (Glasgow), K. B. (Canterbury), G. J. (Leek), E. S. M. (Lampeter), Mrs. W. (Edinboro'), A. N. (Watford), R. B. (Retford), M. J. C. (York), C. B. (Exmouth), F. H. (Somerset), A. A. C. (Sloane Sq.), P. F. (Worthing), Miss J. S. (Dunoon), T. A. R. (Barrow-in-Furness).—Of small value.

T. O. (Sunderland).—Pewter of the Stuart period has the silver mark, and is the most valuable. Charles the First replaced a great quantity of silver by pewter, which he had stamped with this mark.

T. O. (Ipswich).—The sketch is probably by Francesco Solimena, of Naples, *St. Matthew and the Angel*. It is of no great commercial value, but certainly interesting.

QUESTION.

A. D. (Brussels).—Would like information about Scharr, the miniature painter.





**PORTRAIT OF
MR. ALFRED DE
ROTHSCHILD**

From a photograph by
Messrs. W. & E. Downey

4

THE
LIBRARY OF THE
MUSEUM OF
ART AND HISTORY
OF THE
CITY OF BOSTON
100 NORTH ST.
BOSTON, MASS.



THE COLLECTION OF
MR. ALFRED DE ROTHSCHILD
IN SEAMORE PLACE
BY MRS. STEUART ERSKINE

MR. ALFRED DE ROTHSCHILD is a well-known figure in London society and holds a distinguished position in the art world. He is trustee both of the National Gallery and the Wallace Collection and it is due to his energy and influence that the latter has been permanently lodged in Hertford House. Most people will acknowledge, now that it is a *fait accompli*, that the beauty of the setting greatly enhances the charm of the collection, but there were many who were strongly opposed to the idea at the time and Mr. de Rothschild has assuredly earned the gratitude of all art lovers in this country for his determined stand. He was also instrumental, with the late Sir Frederick Burton and a committee of gentlemen, in procuring for the country the Ansdei Raphael and Vandyke's Charles I. from the Blenheim Palace collection and helped, with a substantial donation from his firm, Messrs. Rothschild, to purchase Holbein's Ambassadors, Moroni's portrait of an Italian nobleman and Velasquez's portrait of Admiral Pulido Pareja from the Longford Castle collection for the National Gallery.

Mr. Alfred de Rothschild comes of a family which is conspicuous for the love of art and is the second son of the late Baron Lionel. He inherited a portion of his father's art treasures and has been a collector himself from a very early age and being gifted with good judgement and a thorough knowledge of his subject, aided by a wide experience, he has added much that is rare and beautiful to his possessions. The critic, remembering all these things, expects a great deal and he is not disappointed; it must be borne in mind, however, that we are only dealing with a portion of the collection; some of the finest Dutch pictures and all the French paintings, including works by Watteau, Pater, Lancret and

Boucher (with the exception of the two famous Greuzes, a charming little Watteau, and four small but delicious Fragonards), being at Halton.

Taking the Seamore Place collection as a whole, we find pictures which are above suspicion, well hung, in excellent preservation and so well lighted by means of a powerful electric light placed over each frame that they can be studied with ease in the darkest and foggiest of weather; some choice specimens of Louis XVI. furniture, each piece of which has its story, making it interesting alike to the artist and the historian; a number of French clocks of the period of Louis XV. and Louis XVI., Sèvres china of great value and beauty and the numerous and costly *objets d'art* which fill the cabinets, many of which, taken singly, would be the glory of a more modest collection.

The house which contains these treasures, and which formerly belonged to Mr. Christopher Sykes, has a square hall with a graceful flight of steps leading to the drawing-rooms; on the way up we can admire a large piece of Gobelins tapestry, after a design by Boucher, representing a *Diseuse de bonnes aventures*. In the drawing-room, which has a charming view into Park Lane, hangs the portrait of Mrs. Villebois, by Gainsborough; a full-length portrait of a lady in a white skirt and blue saque, who has her hair powdered grey and dressed with feathers, which tone in with the hair and make a contrast to her dark eyes and rather marked brows. This picture was painted as a companion to her sister, Mrs. Meares, whose portrait is also in Mr. de Rothschild's possession and hangs in the dining-room in Seamore Place.* Gainsborough also painted the father of these ladies, Sir Benjamin Trueman, and Mrs. Villebois' sons, the Masters Trueman Villebois, all of which pictures were exhibited in the Gainsborough Exhibition, in the Grosvenor Gallery, in 1885. Gainsborough, in a letter to his sister, Mrs. Gibbons, talks of "Miss Read, Sir Benjamin

* Reproduced in THE CONNOISSEUR for Feb., 1902, page 97.



LE BAISER ENVOYÉ
BY JEAN BAPTISTE
GREUZE

*From a photograph by
Braun, Clément & Cie.*

Trueman's granddaughter, coming out of Wiltshire on purpose to sit," so that no less than six members of that family sat to the great painter. In the next room is another full-length portrait, but in this case the artist is unknown, although the late Sir Richard Wallace attributed it to Raoux, whose work it much resembles. It is of Madame Elisabeth, sister of Louis XVI.; and though a work of second-rate importance is interesting historically.* The Princess is represented standing leaning against a tree, on a branch of which are two white doves. She is dressed in white, and the figure is very much detached from the background, having no envelope of atmosphere, such as Gainsborough would have given and the texture is rather woolly. Moreover, the face shows

* Mme. Elisabeth sat to several of the painters of the day; amongst others to M. Boze, the "peintre monarchique," who visited her later in her prison in the Temple.

none of that firmness of character which we should expect from the woman who was always cool in the moment of danger and whose last words, spoken at the foot of the scaffold, have come down to us breathing an undaunted and proud spirit: "Je me nomme Elisabeth de France, sœur du roi."

The greater part of the collection is to be found in the suite of rooms on the ground floor, so we must not linger too long in the drawing-rooms, merely pausing to glance at a dainty little room whose walls are hung with pink silk, hand embroidered in China, before descending the stairs and making a tour of inspection below.

It would be idle to attempt a concise account of the collection within the limits of this article, especially as such an account has been already given in Mr. Charles Davis's admirable *catalogue raisonné*, which he compiled for Mr. de Rothschild. We will,

Mr. Alfred de Rothschild's Collection

EMMA HART
(LADY HAMILTON)
BY GEORGE
ROMNEY

*From a photograph by
Braun, Clément & Co.*



therefore, content ourselves with a comprehensive bird's-eye view of the whole, merely pausing now and then before some masterpiece, which it would be impossible to treat in such a cavalier fashion.

Of the Dutch pictures, whose pedigree is in almost every case vouched for by Smith's *Catalogue Raisonné*, we may notice two landscapes by Isaac Ostade, both dated 1641; a graceful Karel du Jardin, *La Fraiche Matinee*, which was sold in the Forster sale at Christie's for £735; a *View of the Chateau of Rhyswick*, by Jan Van der Heyden, from Lord Northbrook's collection; a small landscape by Berghem, radiant with an after-glow; the celebrated *Ferme au Colombier* (sometimes called the *Defilé d'Equipages*), by Ph: Wouwerman; two landscapes by Cuyp—one, a view on the Banks of the Maas, a perfect study in luminosity, which came from the Tolozau collection, and has since belonged to

C. Hanbury-Tracy, Esq.; a small canvas by Paul Potter, representing two horses in a landscape, small in inches, but large in treatment and Jan Steen's *Tired Traveller*, of which there is a duplicate, but of inferior quality, in Paris. This latter is a well-known picture and a characteristic example of the master. It represents a wearied peasant sitting at a table outside an inn; a girl hands him a glass of wine, but tired and thirsty as he is, he seems more interested in her buxom countenance than in the refreshing draught which she offers.

In this room we have one of the gems of the collection, *The Marriage of Teniers*, by David Teniers. This famous picture, which is dated 1651, and was painted when the artist's powers were at their zenith, formed one of the attractions of Baron Lionel's collection, before which it belonged to Mr Lucy, of Charlote, who bought it from the Paignon

Dijonvalle cabinet. It is of gem-like brilliancy of colouring and represents the painter and his bride, beautiful Anne Breughel, accompanied by friends and relatives and attended by musicians, arriving at the Cheateau des Trois Tours, the country house where he spent so many years of his life and which he has introduced about twenty times into his pictures; that chateau which he bought as a young man and sold after his first wife's death for the benefit of his children, and which he acquired again at his second marriage with the daughter of Jean de Fresne, the actual possessor. The picture is interesting as showing the brilliant side of the painter's life, a life so strangely in contrast with the ale-houses, the drunken boors, the peasants feasting and squabbling, which he loved to represent on canvas and which he found so much more suited to his genius than the princes and prelates, the merchants and *litterateurs*, the brilliant and refined society in which he lived. Anne Breughel only lived for three years after their marriage, so that the picture must have been painted in memoriam, which brings a note of sadness into all the gaiety and splendour. Here, also, are four landscapes by Teniers, *The Four Seasons*, which set forth the different labours and enjoyments of each month and have the signs of the Zodiac faintly visible in the sky of each. The dominant note in spring is the sheep shearing; in autumn, the gathering of fruit; winter introduces skating and summer, the finest of the set, shows a formal garden of much quaintness and charm, and has a group composed of the painter and his family in the foreground. These pictures were bought in a lot from the collection of M. Lapetrière, in 1825, for £1,200 by Mr. Emerson, who sold them a few days later to the Chevalier Énard of Paris for £1,520.

And now let us pause for a moment before Ter-Borch's *chef d'œuvre*, *The Music Lesson*, which was noticed by Descamps when in the collection of M. Lormier at the Hague and has passed through many celebrated cabinets, including those of M. Liendert de Neufville, M. Smeth Van Alpen, M. Le Brun, Prince Talleyrand, and several well-known English collectors and which was exhibited at the British Gallery in 1819. It represents a lady in a yellow satin jacket, bordered with ermine and a white skirt, seated at a table holding a lute; opposite her is a gentleman with a music score in his hand, while another stands behind him. It is pre-eminently a "conversation piece" in that style of which Ter-Borch was the inventor, and which was copied so freely by Metsu and Mieris. It gives us a picture of the times and brings us into the polished and refined

interior of the *haute bourgeoisie*; it shows us a leisured class whose womenkind wear satin and fur and touch, with white and taper fingers, the picturesque stringed instruments of the day, and whose men handle music scores, or lightly finger long, slender glasses of Rhenish wine. More than that a dramatic moment is suggested and even if the modern critic deprecates the "literary interest," it is impossible not to acknowledge the skill with which it is treated, especially when it is in subordination to the composition and exquisite workmanship.

It is interesting to compare this picture with the two works by Metsu, which hang near; the celebrated *Corset Bleu*, of which a replica is at Buckingham Palace, said by Smith to be inferior and by Waagen to be by another hand, but much admired by modern critics and its companion picture, the *Corset Rouge*. The former, which is much the finer work, represents a lady holding a lute; in composition it resembles the Ter-Borch, though in this case it is only a single figure. It is soft but brilliant in colour and very charming, but the palm must certainly be given to Ter-Borch, for greater breadth, and at the same time, for greater refinement of colour. The *Corset Bleu* has been in the Tournemain, Destouches and Robit collections and was exhibited at the British Gallery in 1826. It has been sold singly and as a pair with the *Corset Rouge*, which has passed through the Cabinets of de Boiset, Destouches, Wattier, Robit and others, and was exhibited at the British Gallery in 1815. There is a Gerard Douw in this room, representing a young girl at a window. Considering the rarity of the works of this painter, who toiled for months at a stretch to perfect one small canvas, while his rivals were turning out pictures by the score, it is, of course, a precious possession. We can pause to think a moment of this laborious artist, working through the long hours of the day in a studio from which all dust (and consequently air) was piously excluded, grinding his colours with care and precision and even making his own paint-brushes; losing his sight through straining his eyes over his minute work and leaving behind him less than a hundred perfectly finished easel-pictures which will always fetch high prices from collectors on account of their rarity and perfection within their own *genre*.

We pass by Fragonard's *Dancing Shepherdesses* and the small but alluring *Italian Serenade*, where we find Pierrot seated on a bench surrounded by the charming ladies and gentlemen who always adorn Watteau's pastorals, and turn to Greuze's masterpiece, the *Baiser envoyé* engraved by Gaillard as *La Voluptueuse*, and the *Young Girl Reading a Letter* by



THE MUSIC LESSON
BY GERARD TER-BORCH

From a photograph by Braun, Clément & Cie.

the same master. In both these works we have Greuze at his best; the softness of the flesh, the delicacy of the colour-harmony, the charm of composition are there without that excess of sentimentality which so often mars his work. The *Baiser envoyé* has graced the collections of the Duc de Choiseul and the Prince de Conti and is too well known to need much comment. It represents a delicate beauty in the act of throwing a kiss with the tips of her dainty fingers; the colouring is chiefly a delicious mixture of grey and green with a *souffçon* of pink.

In the dining-room we find the three celebrated Gainsboroughs, *Mrs. Lowndes-Stone* (formerly called *Mrs. Lowndes Stone Norton*), *Mrs. Meares* and the much-admired *Mrs. Beaufoy*.^{*} The portraits, which are let into the white panelling, show to great advantage in this beautiful room, and gain enormously by being the only pictures on the walls. The portrait of *Mrs. Beaufoy*, wife of Mr. Henry Beaufoy, M.P., who also, as well as his father, Mr. Mark Beaufoy, sat to Gainsborough, was exhibited by the painter in 1780,

and has been always considered one of his finest works. The *Mrs. Meares* is also a fine picture, and represents her standing near one of those great urns which so often came into the composition of portraits of that date; her coiffure is extraordinarily high and rather dwarfs the figure. *Mrs. Lowndes-Stone* was painted after Gainsborough's return from Bath, and is perhaps the most attractive of the three. She

seems to be actually moving along with her draperies fluttering in the air; the charming oval of her face is turned towards the spectator. This picture and the *Mrs. Beaufoy* make a magnificent pair, and hang on either side of the chimney-piece, on which stands a white marble and ormolu Louis XV. clock from Baron Lionel's collection.

Two other pictures of the English school must claim our attention—Romney's *Mrs. Tickell* (*née* Linley),[†] a work of much charm, and his portrait of the ever-fascinating Lady Hamilton, or Emma Hart, as she then was, whose brilliant eyes gaze at us from under the shadow of a great straw hat tied under the chin. This picture, which was one of the first he ever painted of the "divine lady," was in the Tankerville - Chamberlayne collection, and was one of the attractions of the Romney Exhibition at the Grafton Gallery in 1900, when it was reproduced as a frontispiece to the catalogue.

Having gazed at these masterpieces of the pictorial art, we must now devote a few moments to the masterpieces of

decorative art to be found in the Louis XVI. furniture—masterpieces indeed, many of them being produced by the combination of talent of three artists, Dugourc furnishing the design, Riesener the cabinet-work and Gouthière the ormolu. Names to conjure with, indeed! Here is an example: a mother-of-pearl cylinder secretaire which once belonged to Marie Antoinette of gracious but unhappy memory and was



MRS. LOWNDES-STONE
BY THOMAS GAINSBOROUGH

From a photograph by
Braun, Clément & Cie.

^{*} Reproduced in THE CONNOISSEUR for Feb., 1902, page 129.

[†] Reproduced in THE CONNOISSEUR for Feb., 1902, page 87.



YOUNG GIRL READING A LETTER
BY JEAN BAPTISTE GREUZE

From a photograph by Braun, Clément & Cie.

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expressly designed for her by Dugourc. The legs are composed of quivers, containing a bundle of arrows, a device much used by this artist in his designs for the Queen. It has a steel frame and ormolu mounts and there is a tricoteuse *en suite*. Two small marqueterie tables also probably belonged to her and were certainly the property of the Royal Family of France; they were sold by order of the Convention. A somewhat decadent Louis XVI. secrétaire has a

stamped "C. Saulnier." Two dainty Vernis-Martin encoignures have designs after Boucher, and might have come straight from Mme. du Barry's "Salon ovale."

As to the clocks, they would require an article to themselves to do them anything like justice. Here, for example, is a Louis XVI. bronze and ormolu clock, the dial of which is inscribed "Lepaute, H. du roi," and revolves round the equator of the terrestrial



LA FERME AU COLOMBIER
BY PHILIP WOUVERMAN

From a photograph by Braun, Clément & Cie.

large plaque after Boucher, and will be appreciated by those who admire this very ornate style; the Louis XV. marriage caskets, which stand on either side, are marvels of delicacy, being inlaid with Sèvres plaques with turquoise "œil de perdrix" borders, mounted in ormolu frames, cabinet work of tulip-wood and hare-wood mounted in chased ormolu, and which, like other Sèvres furniture, tradition says was mounted at the Sèvres factory. Another example of Louis XV. work is the ormolu-mounted kingwood writing-table with curved legs, which has thirty-two Sèvres plaques with "bleu turquin" and "camaïeu" borders,

globe; here, again, is one of Sèvres "gros bleu" in the form of an oviform vase with revolving dial, which has a plaque with a painting of Cupid; a Louis XV. bronze and ormolu clock has a green marble stand, and came from the Seillière collection; here is another of the same period by Roque, and yet another clock has figures of Love and Time, and has "Courieult, Paris," impressed on the base. In the hall there is a standing clock or régulateur.

A unique pair of green gourd-shaped vases are perhaps the finest specimen of the Sèvres china to be found here; the handles are formed of the green

Mr. Alfred de Rothschild's Collection

rind peeling off, which leaves the white exposed and there is a large oval painting in each, representing a young girl with an unstrung bow in one and Cupid in the other. On the chimney-piece we find three gros blue vases, which have Greuze subjects chiefly of children, having small medallions, with their tops delicately painted above. The ormolu Candelabra which we find here came from the Hamilton Palace collection, and were designed by Dugourc and executed by Gouthière for Marie Antoinette. Nothing finer in this line can be found, even in Hertford House.

A glance at the collection of Sèvres china shows us several "garnitures" of five pieces; those garnitures which, by reason, of their fragility are so rare to find intact and which consequently possess such great attractions for the collector. The eye wanders from rare jewelled "Rose du Barry" to a set of fine "bleu turquin" vases with a pair of jardinières, of which the centre piece has a medallion after Wouverman, to a pair of "verte pomme" jardinières with exceptionally fine paintings after Boucher and lingers for a moment over a garniture of three evantail-shaped jardinières of "verte pomme" with scroll decoration.

In the cabinets, which are lighted from within by electricity, we find more Sèvres in the form of bonbonnières and snuff boxes, with miniatures by Petitot and paintings after Boucher; here are also some rare crystals, a gold spoon and fork of exquisite cinquecento work, by Cellini and a mass of things which space forbids me to enumerate. The celebrated Orpheus cup is here, of enamelled gold, with a richly ornamented cover designed as a mound, whereon Diana and Orpheus disport themselves, surrounded by cupids and a miscellaneous collection of animals. The figures are Italian fifteenth century work and are of great delicacy; the setting is probably of a later date. Here, too, we find a precious early sixteenth century illuminated missal, which belonged to Claude, Queen of Francis I., and came from Horace Walpole's collection. The cover is of gold, decorated with enamelled scroll work, and set with rubies and turquoises. It has a large red cornelian intaglio on either side. Two Limoges enamel caskets of this same period are very similar, though acquired at different times. One of them has a romantic history. It was presented by Francis I. to Cardinal Wolsey, and by him given to Henry VIII. Henry VIII., in his turn, handed it on to Anne Boleyn, who gave it to Lady Worcester, who bequeathed it to her daughter, through whom it passed into the Canning family. A beautiful pair of Limoges enamel candlesticks from

Baron Lionel's collection are here, grisaille on a black ground, with quatrefoil-shaped sockets, ornamented with terminal figures. On the bases are pictorial designs, signed P.R., for Pierre Raymond. The two silver gilt figures of Diana on a stag resemble each other in design to an extraordinary degree, but one is of less fine workmanship, and is probably German, while the finer is Italian, and has been attributed to Cellini.

But probably of all these treasures, the most precious in the eyes of the collector will be the three specimens of the so-called Henri II. ware. This pottery, which now commands such large prices in the market, was originally made by Hélène de Hengist Genlis at the Chateau d'Oiron, in her own potteries, where two potters, both men of genius, whose names have come down to us, François Charpentier and Jehan Bernard, worked under her directions. This grande dame, whose artistic inspiration appears to have been infallible, frequently made special designs for her friends, which included their initials or coats of arms, a practice which her son continued when specially designing for the king. But the moving spirit was gone already in the days of Henri II. and the son, who had not his mother's genius, although he appears to have inherited her enthusiasm, allowed the purity of the original design to deteriorate. However that may be, the examples before us are of great rarity and beauty, and it is most unusual to find such a perfect specimen as the famous candlestick the companion to which was sold in the sale of the Fountain collection for £3,675. It is of a creamy paste, with a design in brown and black, and bears the arms of France, the arms of Henri II., and the double H's and double C's on the shields held by amorini; the initial is repeated again in the interlaced compartments which form part of the design. An ewer or aiguière of this ware was sold in the Magniac sale for 3,800 guineas. The hanap is in the style of the French Renaissance, and has a satyr clasping the cup, with both arms outstretched to form the handle, and the tazza has the interlaced C's, which were used alike by Catherine de Medici and Diane de Poitiers.

Perhaps the dominant impression in giving a last glance round Mr. Alfred de Rothschild's collection, is of the homogeneous effect of the whole. He has limited himself to certain periods of decorative art, and has not been satisfied until he has procured the best examples obtainable. The result is rich and harmonious in the extreme.

Coins and Medals

ON PORTRAIT MEDALS OR PLAQUES
IN SILVER, BY SIMON DE PASSE
AND MICHEL LE BLOND
BY ALFRED E. COPP

(Honorary Treasurer of the Numismatic Society
of London)

PASS, or DE PASSE, was the name of a family of engravers of considerable celebrity, natives of Utrecht. Simon de Passe, youngest son of Crispin de Passe the elder, was born probably about the year



CHARLES I. AS PRINCE OF WALES
BY SIMON DE PASSE (OVERSE)

1581, either at Utrecht or at Cologne, and received his instruction from his father. He spent about ten years in England, and engraved, whilst here, a large number of historical portraits, book-prints, etc., the earliest of which is dated 1613. He then entered the service of the King of Denmark, and was living in that country in 1644. He was employed by Nicholas Hilliard to engrave

counters of the English Royal Family. Of his numerous prints his portraits are the most highly esteemed, although he engraved several sacred subjects, frontispieces, and other book ornaments, which are very neatly executed. It is probable that he died in Denmark about 1644. Of the three silver portrait plaques, or medals, illustrating this article, the two smaller are extremely rare and interesting relics of the Stuart period by Simon de Passe, and they may respectively be described as follows: The first is an oval silver portrait plaque of Charles I. as Prince of Wales; *obv.* the Prince, bare-headed, in a ruff, clad in armour; underneath bust, *Carolus Princeps Guallie*; *rev.* Royal Arms, encircled by the Garter, HONY SOIT, etc., crowned;

underneath buckle, "*Anno D. 1616, S. Pa : fec*": inscribed PR. CAROLUS PRINCEPS WALLIÆ DUX CORN : YOR : ET ALB. ETC. ILLUSTRIS : ET POTEN :

The second is an equally beautiful oval silver portrait plaque of James I., his Consort Anne of Denmark, and their son, Charles I. as Prince of Wales; *obv.* the three portraits—the King, wearing hat of the period with feather and ruff; the Queen, with pearl necklace pendant and earrings; the Prince, bare-headed, in a ruff, beneath the King and Queen; *rev.* the Royal Arms encircled by the Garter, HONI SOIT, etc., with the Arms of Denmark, with supporters, and surmounted by a helmet with lambrequins and the Royal Crest; beneath, Prince of Wales' feathers, and motto; underneath English Arms, BEATI PACIFICI; beneath Danish Arms, LA MIA GRANDEZZADA ECCELSA; inscribed IACOBVS D.G. MAG : BRITT : ET. HIB : REX. ET SERENISS : ANNA D.G. MAG : BRITT : REGINA VNA CVM ILL. P. CAROLI M. BRIT. PRINCIPIS POTENTISS :

There has been a considerable diversity of opinion as to the mode in which these plaques and counters were produced by Passe: it was, until recently, considered that they were engraved, *i.e.*, each specimen produced separately; but on close examination it has been found that several examples, not only of the same counter, but also of the same plaque, do not vary in the slightest degree, identical strokes being clearly perceptible. For an artist to work with such consummate accuracy would be an impossibility; it is therefore concluded that dies were made for the plaques and counters, and that they were



(REVERSE)



JOHN WILLIAM DILICH
BY MICHEL LE BLOND
(OPIVERSE)



(REVERSE)

actually struck or stamped, and not engraved, whilst specimens are known which were undoubtedly cast.

In order to demonstrate the difference between the works of Passe and those actually produced by the graver, an illustration is given of a German plaque of the same period representing the portrait of John William Dilichi, a celebrated engineer and architect, who flourished at Frankfort-on-Main. This beautiful plaque is by Michel le Blond, or Blondus, and is much larger in size than the two preceding examples; it is a masterpiece of engraving, and is believed to be unique. The originals of these three plaques are in perfect condition, and were formerly in the possession of the writer. It may be mentioned that there is a variety of the Dilichi plaque, quite recently acquired, but engraved on the obverse only, in the British Museum. The specimen illustrated in this article may be described as follows: An oval engraved silver portrait plaque of John William Dilichi; *obv.* three-quarter face, bare-headed portrait of Dilichi clad in his gown with long lace collar and cuffs of the period, and holding his rule in his hand; buildings and scenery in the background; *rev.* shield, arms of the Dilichi family—a sheep surmounted by a helmet, with lambrequins and crest, a demi-shepherd with crook and wallet; below on scroll, EFFIG: IOH: WILH: DILICHII. P.T. ARCHIT. FPANCOF. ad MOEN: FL. Above, on another scroll, DÜLICHIDÛM claræ sunt hæc Insignia stirpis: INtegritas OVIS eft sed pia cura PEDUM.

The obverse of this plaque of Dilichi is considered to be after a design of Joachim Sandrart, the painter, who was not only a friend of Le Blond, the engraver, but also, it is believed, of Johann Wilhelm Dillich himself.

Michel le Blond, or Blondus, was born at Frank-

fort-on-Main about the year 1580. He studied there probably as a pupil of Theodore and Joh. Theodore de Bry, as his work is in similar style. Le Blond, however, was principally employed at Amsterdam. He designed about seventy coats of arms, some for *ex libris*, others for title-pages and dedications, and as designs for medallions, etc. They are quite in the style of the Dilichi coat of arms. Some smaller medals exist of Le Blond's friend, Joachim Sandrart before mentioned; also Albert Durer's coat of arms, which Le Blond copied after Durer and others; these, though all smaller than the Dilichi plaque, are in the same style of design and workmanship. In the Berlin Museum there are six engravings of larger coats of arms, with the names and banderoles cut off, one of which is signed "*Blonde fec. et ex.*" His first engraving is signed and dated 1611; others, 1618, 1625, and 1628; one set of friezes in the Bibliothèque Nationale, Paris, is dated 1655.

Of Johann Wilhelm Dillich himself it may be said that besides being a well-known engineer and architect at Frankfort-on-Main, he wrote a book on fortifications—*Peribologia oder Bericht. Wilhelm Dilichii, Hist., etc.*, 1680, the dedication of which is dated 1640. It contains some engravings, the first of which is signed "*I. W. Dilich inv. S. Furck, sculp.*"; there are six designs in it of city gates in the style of W. Dickerlin, signed "*I. W. Dilich ing.*"

In conclusion, it may be of interest to state that the three plaques which are the subject of this article were met with by the writer quite accidentally in the cabinet of a gentleman in the country a little more than ten years since; they were stated to have been originally the property of one Abraham Lincoln, a well-known numismatist and collector of coins in the early part of the past century.



JAMES I., HIS CONSORT ANNE OF DENMARK,
AND CHARLES I. AS PRINCE OF WALES
BY SIMON DE PASSE (OBVERSE)



(REVERSE)



Old Violins and Musical Instruments

JEAN BAPTISTE VUILLAUME
AND HIS VIOLINS
BY GEOFFREY DE HOLDEN-STONE

THE subject of this sketch was born at Mirecourt in the year 1785. So far as can be accurately ascertained, none of his relatives on either side had been violin makers (his father was the carrier between Mirecourt and Nancy), though mention is frequently made of one, Peter Vuillaume, of Brussels, said to have been an uncle of Jean Baptiste. But such few violins as have been ascribed to Peter Vuillaume do not, as a rule, exhibit that uniformity of style and finish which should entitle them to be described as authentic beyond question. Therefore, it is more than probable that the name Peter was simply tacked on to the labels of certain trade violins of fairly classic model and French manufacture, any time during the first quarter of the past century. Yet, be that as it may, and although romance, or, rather, romantic incident, is blended with the whole history of the art of violin-making, as well as with the lives of the great masters, one may truthfully say that there is a glamour about the personality of the man Jean Baptiste Vuillaume, apart from his genius, that is scarcely excelled by that of the patriarchal Antonio Stradivari or that erratic genius, Giuseppe Guarneri del Jesu, whose career has been the subject of more absurd fables than that of perhaps any other maker.

For there is no period of modern history which has witnessed greater changes and sharper contrasts than that which is contained within the lifetime of this simple maker of stringed instruments. It is not necessary to have read Carlyle's *French Revolution*, or even the *Tale of Two Cities*, to imagine the scenes which must have been burned into the memory of this lad of ten years of age, as though with one of the branding irons of his doubtless already-chosen trade. But it would seem to us—whose retrospective sense is blurred by time to all but the largest and most vividly coloured masses (if

I may so term them) of historical event during any given period—well-nigh impossible to realise the fact that there were thousands in France through these troublous times who were content to labour in forge, shop, and atelier, careless of the fervid movements of humanity.

Such a one was Jean Baptiste Vuillaume; for not even that painstaking biographer, his son-in-law, M. Fetis, has recorded that any military ambitions even temporarily affected his career; he was no doubt busy choosing logs of maple and pine, or measuring bouts and mould blocks, what time the Grand Armée was drifting wearily, bloodily, back from the charred heaps of what had been Moscow—that fierce, hell-lit sunset in which sank the glories of France, not to rise again in that generation nor in the next.

Such a calm, created and maintained by increasing labour in the beloved art, which the tumult from without is powerless to disturb, has, however, been the heritage of artists since the very dawn of craftsmanship. Yet that this man should not only have lived and worked through these feverish times, all unaffected thereby, but on through the bourgeois reign of the eighteenth Louis Bourbon, and still on through that meretricious after-glow of Bonaparte glories, the Second Empire, to die at last in the flaring light of recent modernity, barely six and twenty years ago, is a circumstance that would render him famous as a link between past and present had he been a mere maker of wooden shoes, instead of the great master of modern violin construction.

So much for the man in regard to his personality; but it is only when we come to regard him in the light of his life's work that his greatness as a master, and the importance of his influence on the French school become manifest. The great Lupot had been dead for many years before Vuillaume was born, and there were few, if any, among his successors whose work displayed any marked originality even in the characteristic detail of scroll-cutting, or whose finish displayed that quality which should entitle them to rank among the great violin makers.

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Under these circumstances it can only be said that they maintained, without influencing, the French school, for they never seemed to have imbibed the feeling of any of those such as Cremona, Brescia, Venice, Florence, or Naples, where they may have spent many of their earlier years as journeymen. This, although they were in most cases fairly faith-



VIOLIN BY J. B. VUILLAUME
(JOSEPH GUARNERINO DEL JESU MODEL.)

Reproduced by permission of Messrs. Balfour

ful copyists of the classic models, in a purely mechanical sense.

It is true that the last word as to model had been said by Antonio Stradivari, the Guarneri, and, to some extent, the Guadagnini, of whom the last-named were, perhaps, the sole makers who carried

on the traditions of the great Cremonese school during the latter part of the eighteenth century; and it is only too likely that the shock of that conviction may have paralysed originality. But the mistake made by their French and Italian successors was to suppose that the secret of the excellence of the great Italian makers—especially those above mentioned—lay in the actual model or even in this varnish or that, instead of seeking it in respect of the acoustic properties of each piece of pine or maple as it came to hand. We moderns, with our heritage of accumulated record, are, of course, clever enough in criticism after the event, quite forgetting the physical disadvantages in regard to travel and transport under which these men laboured. But these circumstances only serve to enhance the greatness of Jean Baptiste Vuillaume, who was the first of the modern school of French makers to re-discover this factor, at least of the great Cremonese secret. And for proof of the importance of this factor we have only to bear in mind the comparatively rough appearance of certain undoubted examples of Giuseppe del Jesu, mis-named “prison fiddles,” of nevertheless perfect tone, and the variation of model even among the Stradivari.

But there is no doubt that Vuillaume was singularly fortunate in making the acquaintance of that remarkable enthusiast, Tarisio; who, beginning as a mere carpenter, fiddling in his leisure hours at fairs and rustic dances, became the greatest collector of classic violins the world has ever known; often tramping well-nigh shoeless and ragged from town to town, and sleeping in the hay-lofts of village inns, to save expense, yet carrying a bag which contained violins worth scores then, and which would be cheap at as many hundreds to-day. For there is abundant evidence that at least fifty per cent. of these violins were either offered to Vuillaume as a purchaser direct, or at least were shown him as a brother enthusiast. Thus it is not difficult to see that in so far as he had the best examples in the world of the great Italian schools as models to work from Vuillaume stood in a unique position. But that was not all, for he was for ever making experiments in acoustics, his habit being to test the vibration of one or more splinters from every piece of pine he used before making it into the upper table or belly of a violin. This explains the perfect gradation of grain in all his halved specimens, which is so marked that one would frequently regard them

Jean Baptiste Vuillaume and his Violins

as slab-cut, if it were not for a sight of the halved back; it also explains his ability to produce new violins practically identical in tone as well as in appearance with the finest efforts of Stradivari, Guarneri, and others. The story of his repairing the great Paganini's injured Guarneri violin, and making such an exact copy that the owner of the original could not tell the difference when he was shown the pair, may or may not be one of those fables of the craft which are so rife; but we must at least remember that Paganini, who must have heard it repeated dozens of times, never contradicted it. It was this very copy, by the way, which Sivori played upon one occasion at Genoa, when he was supposed to be playing on the original!

One effect of Tarisio's self-imposed pilgrimages was that the great rage set in among both amateurs and professional violinists for examples of Stradivari, Guarneri, the Amatis, Maggini, and Bergonzi. Nothing else would sell at all. So it is certain that not only was the work of the pupils of these great makers passed off as that of the masters in numberless instances, but that even the supply of the latter ran short. Consequently, Jean Baptiste Vuillaume was led to sell his own marvellous copies (albeit with his tongue in his cheek) as genuine examples of the great Italians. At the present moment I have one of these, which is to all appearance, even to the character of the scroll, one of the few slab-cut Stradivari, except that I have come across two or three undoubted Strads possessing an inferior tone. Yet my fiddle would be well sold if it realised £60 at an auction, whereas any one of the said Strads is as good as a Bank of England note for £500, so much does the name, and not the quality, govern the judgement of the majority of wealthy connoisseurs—who cannot play! The ridiculous incarceration of Paganini's "canon" Guarneri in the Town Hall of Genoa, soundless and soulless, is repeated in scores of instances all over the world.

During the full tide of the rage for classic violins, examples of every maker, no matter how obscure (so that he belonged to one or other of the great schools and lived at least two hundred years ago), were eagerly sought. This gave Vuillaume a chance to foist his great "Duiffoprogear" creation upon a world of amateurs eager to be duped! Doubtless, too, he initiated the comparatively poor

tone of the Gagliani, Jacob Stainer, and others to please his purchasers of names, not fiddles. But all this accounts for the fact that the majority of his most perfect imitations of Stradivari and Guarneri are labelled, if at all, with those names, and not with his own. Among such, by the way, is my own; and the ivory-like quality of the corner blocks



THE SAME (BACK)

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and the general internal finish when these fiddles are opened, strengthens the deception. Therefore, we may say that when a fiddle is shown us that is manifestly not a Guadagnini, a Storioni, or a Pressenda, and yet appears for all the world like nothing more than a Strad or Guarneri of none too glorious a varnish,

The Connoisseur

that fiddle is only one of Jean Baptiste Vuillaume's faithful imitations, especially when its varnish is so new in appearance that the fiddle would require to be either the Betts, the Messiah, La Pucelle, or the Dolphin Strad to be genuine; which, as Euclid would say, is absurd. Nevertheless, since the varnish of a great number of the Cremonese violins is almost worn off, they will vibrate themselves to powder in a few years more if diligently played upon; the Stradivari (in which the inmost fibres of back and belly are thoroughly permeated with the varnish) being about the only exceptions to this rule. If, however, they are locked up in glass cases—as is the constant practice of the monopolist, non-playing amateur—we may trust “the worm, our brother,” to get in his fine work. Consequently, the purchase of a fiddle that is at least authentic as a J. B. Vuillaume, accompanied by the diligent and devout use that such a masterpiece deserves, will prove to be a good investment.

In his grand or “genuine” period (*circa* 1840 to 1865) after the classic rage had abated and given him a chance to show his own strength, Jean Baptiste Vuillaume branded his fiddles in the place where a label is generally inserted. I saw a marvellous Nicolas Amati copy of his only the other day branded in this manner, which I would rather possess than

a dozen of the worn-out, yet genuine, examples of the great Cremonese. Its varnish was a rich orange red. In most cases, however, he contented himself with a label signed either “J. B.” or “Jean Baptiste Vuillaume a Paris.” In these, only experience of his varnish, finish, style, and tone are of any avail to detect the genuine from the fraudulent trade copy; for, needless to say, after half a century of fame, Jean Baptiste Vuillaume has been flattered in the proverbial manner, the two thousand and five hundred violins which he made having proved all insufficient for the demand. As a rule, he adhered to the colouring of the best Cremonese examples, but, of course, his varnish fell short of the quality of even Guaragnini, although the latter flourished many years after the undoubted secret of the Cremonese varnish was lost. Yet none of the modern school excel him in this detail, and he is also equalled by very few.

Jean Baptiste Vuillaume had, amongst other accomplishments, that of being a remarkably fine maker of bows, both ordinary and of the “freak” order, as well as the inventor of numerous appurtenances of the violin. The discussion of these, however, may be reserved for another time: it is upon his violins and upon his influence on the taste of connoisseurs that his fame chiefly rests.





MR. JULIAN MARSHALL'S BOOKPLATES

MR. MARSHALL has not been actively collecting for much more than ten years; but he began under fortunate circumstances, for, a collector of prints all his life, he had already some of the prizes of the bookplate collector in his hands. He had, for instance, the woodcut of Bilibaldus Pirckheimer, designed by his friend, Albert Dürer. He had also the allegorical plate, said to have been suggested to the artist by a dream of his friend, and engraved by the mysterious I.B. This plate shows Envy holding a human heart in the flames while Tribulation smites it with a three-headed hammer, Mercy calls down tears of pity from the clouds, and Toleration looks idly on the ground.

At the present time, if we except Sir Wollaston Franks's collection, now in the British Museum, Mr. Marshall's is, perhaps, the largest and most representative in the country. Certainly the collection is magnificent, extending as it does not only over the whole field of the English collector, but including American, Dutch, German, French, Italian, Spanish, Portuguese, Russian, Chinese, and, in fact, plates from almost every country in the world.

Nor is the collection remarkable for magnitude alone, for as our reproductions shew it contains

all the rarer examples, some unique, and all exquisite impressions. Yet, even as regards extent, a moderate estimate (for Mr. Marshall, having no desire to break a record, has never counted them,) puts their number at 60,000, and it is probably considerably in excess of this. In fact, one has only to mention a name, and Mr. Marshall will refer to a box, produce the plate, and give one a history. For instance, although Mr. Marshall, in common with other collectors, has no example of Sir Nicholas Bacon's (1574) bequest-plate, the earliest English engraved bookplate, he has a copy of Legh's

"Accedens of Armoury"

(1568) in which is a cut of Sir N. Bacon's arms; and it is obvious, from a comparison of minutiae, that it is an earlier impression from the same block that was subsequently used for printing the bookplates inserted in the volumes bequeathed to the University of Cambridge.

Of the famous Scroope (or Scrope) of Danby plate Mr. Marshall possesses a particularly fine example, the first quartering on the shield, the bend *or*, being that about which there was the famous dispute between the Scropes and the Grosvenors, the decision being given against the latter. Existing Grosvenor plates are not, however, of great interest; they are mostly modern and simply armorial in design.

Mr. Marshall has beautiful examples of all three varieties of the plates of Thomas Gore, of Alderton, the antiquary, the earlier about 1660, and unsigned,



BOOKPLATE OF THOMAS GORE

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the second by Michael Burghers, and the third by Wm. Faithorne, a very fine example, with all that master's depth of touch. There are here also other examples of Faithorne's work: the fine bookplate he executed for one of the Marriot family, Sir E. Hungerford's plate, and the portrait-plate of Bishop Hackett,—the latter strictly a bequest-plate,—all of them very clear and perfect impressions.

Unique in this collection is the early state of General Columbine's plate, before he became lieutenant-general, and before he was married. This copy, the only one known to Mr. Marshall, has a space left before the word GEN., which is filled in by hand-printed letters L I E U in faded ink. The later states have this engraved in, and show also the inescutcheon of his wife. But a rare plate of this kind may be at any time much reduced in value by the sudden discovery of a number of other copies, as has happened in other instances; notably this was the case with the larger plate of Sir F. Fust, formerly rare, of which forty or fifty copies suddenly appeared at a place in the country. The other two varieties of the Fust bookplate, of which Mr. Marshall's are excellent impressions, are still uncommon, the one with the simple coat being distinctly rare. Another rare plate is that of Mathew Prior; in fact, so rare is it that Mr. Marshall does not know of another copy besides his own. This is a Jacobean armorial plate; the shield, an oval one, with the edges everted at the base, is surrounded by fishscale ornament, with four figures



BOOKPLATE OF
MICHAEL BEGON

at the corners of the plate. The arms are:—Vert a bend, *or*, between two bendlets, *argent*; the shield is surmounted by a cherub's head. The name, Mathew Prior, is beneath.

The plate of the actor, David Garrick, which is not now very

uncommon, is in the Chippendale style. The name, David Garrick, is displayed in a cartouche decorated with a mask, a lyre, and other suitable symbolic ornaments. Beneath the cartouche is the motto from the Menagiana, so frequently found on bookplates.

But it is impossible to give more than a hint of the treasures contained within this wonderful collection;



BOOKPLATE OF ENEA VICO

one roams from period to period and style to style, and of all Mr. Marshall has beautiful examples. For, if praise be not a matter of supererogation with regard to such a collection, one of its most outstanding qualities is the obvious nice discrimination and refined taste, no less than the recondite and painstaking learning that have been brought to bear in selecting the various examples.

All the Harley and Wilkes plates and all the famous names are represented very fully. Particularly interesting is a series of Harley plates from books belonging to Henrietta Cavendish Holles, Countess of Oxford and

Mortimer. The bookplates mostly remain in the original books, their value being very much enhanced thereby; for, although Mr. Marshall does not understand why, if you may put a bookplate in a book, you may not take one out, yet, as he says, there are some cases in which it would be sheer vandalism to do so.

The plate, by Vertue, is an elaborate library interior plate with the words engraved underneath:—"Given me by . . ." The first plate has written in . . . "my mother," and the date 1708, previous, of course, to her marriage (in 1713). And, judging from a set-off on the opposite page that there was some inscription beneath the plate, Mr. Marshall detached this and disclosed the signature, in a childish hand, "Henrietta Holles." The second of the series bears the words, "Given me by my Lord Dec. 1730," this being the usual inscription during her husband's life. The third, after his death, has: "Given me by . . .



BOOKPLATE OF SAMUEL PEPYS



BOOKPLATE OF BILIBALDUS PIRCKHEIMER
BY ALBERT DÜRER

crossed out and: "Bought at Mansfield, 1747," written in; and all these books contain the cryptogram, "Daer Tuo," the meaning of which, if any, is unknown.

Other interesting bookplates in books are Thomas Frognal Dibdin's, in his copy of a catalogue of classic



BOOKPLATE OF B. PIRCKHEIMER

authors, which he has himself annotated; a book of Southey's, with the poet's signature and plate; and to go further afield, the exquisite plate of Enea Vico, in his copy of his own book on the coins of Julius Caesar. The latter plate is so rare, even in Italy, that it does not appear in Signor Bottarelli's volume on Italian book-

plates, just published. Mr. Marshall possesses another impression, detached, which is a far finer example than that which he preserves in Vico's book.

Another interesting series is that of the Wilkes plates; these are armorial, the arms being, *or* a chevron *sable* between three birds' heads; crest, a cross-bow. There are three Wilkes—Heaton, Israel, and John Wilkes, F.R.S. The same plate was used by Heaton and Israel Wilkes, and four states exist. In the first the name Israel is engraved beneath, in the second the Israel has been scratched out and the name Heaton written in, as also is the motto above the crest. Subsequently, the name Heaton was engraved, the motto being still written in; and finally both name and motto were engraved. There are four varieties of the John Wilkes plate, the three earlier being late Chippendale in style, showing obvious traces of the transition to the wreath and ribbon style in which the fourth plate, on which F.R.S. appears for the first time, is executed.

Of plates connected with names famous in English public life, those of Horace Walpole and Charles

James Fox are conspicuous. A number of Walpole plates exist, but only two varieties of H. Walpole's, both of which are fairly frequent nowadays. A few prints are however sold as Walpole bookplates that can lay no claim to that title. Mr. Marshall has, of course, examples of them in his possession, and they are undoubtedly prints used as illustrations to the books printed by the private press at Strawberry Hill. The Ch. J. Fox bookplate, of which only one kind exists, is an example of the early armorial style, having been adapted from the plate of an ancestor.

And, to go further back, there is a unique Pepys plate in this collection, a trial proof of the larger portrait-plate. In this, which is a very brilliant impression, the name of the engraver (R. White), the name of Pepys, and the inscription round the frame, are all merely scratched in. There are also examples of the finished plates, both perfect impressions.

Of other well-known names, the plates of William Penn and George Washington are both rare. That of Washington is a simple armorial plate, the arms being: *argent* two bars *gules* in chief three mullets, within a bordure of the second; crest, a dove *sable*. A number of forgeries of this exist, of which Mr. Marshall has a copy; these were perpetrated for the purpose of enhancing the value of some books at a sale. The fraud was exposed at the time, however, and only the fact that they may lead to deception renders them of interest. The forgery is easily distinguished from the genuine plate by the fact that in the former the tincture of the crest is *gules*. William Penn's plate is in the early armorial style, and is doubly interesting here, in that it is attached to a fly-leaf, on which is his signature. Inscribed below, quaintly enough to modern seeming, is "William Penn, Proprietor of Pennsylvania."

Interesting in another way are plates by Hogarth



BOOKPLATE OF W. PENN

Mr. Julian Marshall's Bookplates

and Blake. Hogarth executed a plate for himself, and another for John Holland, representing a figure of Britannia supporting a shield with the Holland arms. The artist, however, in this latter, engraved only seven *fleurs de lys* in the first instance, but afterwards corrected the error and engraved eight. These two states were for some time regarded and were described as distinct and separate plates, until Mr. Marshall pointed out certain distinguishing marks that make it at once obvious that they are both impressions from the same plate.

The bookplate by Blake was executed for Thomas Cumberland. It is a small plate, about the size of a visiting-card, and bears the name surrounded by emblematical figures; it was, as a matter of fact, used as both bookplate and visiting-card. The original plate, gilded to preserve it, is in Mr. Marshall's possession.

One cannot do more than mention Sir William

Stirling Maxwell's plates, of all designs and all colours, or the many beautiful examples of "Chips" and "Jacs" in this collection. But in passing we must just call attention to a very fine *Donne* plate, partly armorial, but



BOOKPLATE OF THE BASTILLE

with a seascape, executed with much spirit, beneath the shield, the *Donne* arms being surrounded by "riotous" Chippendale ornament.

But to glance for a moment at some of the foreign plates. It is to Mr. Marshall that the British Museum owes the possession of an example of the earliest known bookplate, the Hans Igler, the date being about 1460. One example, or rather fragments of one, exists in the Museum of Munich; but the other two were in Mr. Marshall's collection, until, at Sir

Wollaston Franks' request, he was allowed to have one. Mr. Marshall, however, retains the more interesting specimen, still in the book. The wood block, executed in a rough but in a very spirited manner, shows a hedgehog with some herbs in his mouth and an inscription above. Despite its extreme age, this copy is as fresh and clear as if printed off yesterday.

Other interesting early German plates are those of the town of Augsburg, printed from a wood block and coloured by hand. Of the many varieties a fair number exist in this collection. Then there are the bookplates of the Library at Buchsheim, of which Mr. Marshall has two or three very fine examples; while, in addition to the Dürer plates already alluded to, there are brilliant impressions of the celebrated Dürer blocks designed for Kress of Kressenstein, the merchant Prince of Nürnberg, for Schweiger, for Beham, for Lorenz Staiber (of excessive rarity), etc.

Of Dutch plates we have not space to speak, save in the briefest way. We can only say that Mr. Marshall's collection is probably more representative than any other. French and Italian plates are also very fully represented, the Begon plate, signed by Daudin, is a typical example of French work, while there is also in this collection one of the rarest plates in the world, that of the Chateau Royal de la Bastille, of which only three copies are known. This impression is contained in a volume of History. Among the Italian plates reference has already been made to that of Vico, and we can only further call attention to the plates of the Library of S. Mark's at Venice. Mr. Marshall has a number of these various plates, which represent the Lion with his paw upon a volume, and are of a peculiarly deep rich tone.

The English collector usually, however, finds England a sufficiently wide field, and nowadays, although there is no great upward tendency in prices, it is becoming increasingly difficult to obtain the finer specimens, while for some sorts the prices are already quite high enough.

Of course we have not seen this collection; the attempt to do so would be to emulate the *naïveté* of those persons who request to "see" the prints at the British Museum, and propose to devote a couple of hours to doing so. But, guided by Mr. Marshall's skilful piloting, we here voyaged into regions of curious and delightful speculation, of quaint and intimate personal history, and are compelled to leave this fascinating collection with extreme regret.



GEORGE STUBBS, R.A., 1725-1802
 BY B. KENDELL
*Illustrated from pictures and colour-prints
 in the collection of Sir Walter Gilbey, Bart.*

THE gradual development of the Realist school in British painting affords a study of peculiar interest. George Stubbs, Gainsborough, and George Morland were the pioneers of the movement in subject painting, and Constable in landscape.

Unlike his immediate successor Morland, Stubbs's realism was of a prosaic character; he was endowed with a vigorous and robust temperament, Morland with a romantic one; and while Stubbs's pictures are faithful portraits without any tinge of sentiment about them, in Morland's paintings the artistic motive is always dominant. Stubbs's name will be quoted and enthusiastically praised by succeeding generations of English artists and sportsmen. There are fashions in most things, but his work will never sink to the level of mere fashion; it is esteemed for its real worth, and the peculiar merits of its strength and excellence are equally appreciated by all lovers of horseflesh.

Stubbs was a revolutionary who boldly discarded the traditions that had up till then governed the work of the animal painters of the English school. History repeats itself, and the artist who possesses exceptional powers uses the means which Nature provided him with for their development as opposed to scholastic rules and habits of thought. Stubbs, ignoring the principles which had animated his predecessors in their rendering of animal life, looked alone to nature as his teacher, manifesting in this both the independence of genius and the fullness of its powers of resource.

If the definition be a true one that genius is the infinite capacity for taking pains, then who will dispute that Stubbs was a genius? From the records which have been published of his life and his own account

of himself,* we learn that from the beginning of his career he never allowed circumstances to master him, but it was he who successfully mastered circumstances, however adverse. He set to work to overcome a difficulty with amazing persistency; nor did he shrink from the amount of labour involved which would have staggered a more ordinary mind than his. Thus when he could find no one willing to undertake the engraving of his drawings for *The Anatomy of the Horse*, a work which alone would render his name a lasting one, he prepared his plates himself, engraving the whole lot, and this work took him more than six years to complete. He did not allow it to interfere with his ordinary pursuit as a portrait painter of equine celebrities and sporting pictures, but reserved it for his "spare time."

Though strictly naturalistic in one sense of the term as applied to absolutely correct anatomical drawing, to many a modern mind Stubbs's paintings appear artificial, and this is in a great measure due to their manner of composition—take, for example, his picture of the Wedgewood family.

To paint a family group of nine persons is a task before which many a painter might hesitate, but in the manner in which Stubbs tackled the difficulty there is no hesitation, and a considerable amount of ingenuity. To introduce variety, and also probably to indicate the *prima facie* of his art, he has put four out of the seven children on horseback. In quaint arrangement he has placed these four equestrian portraits in a row; each one is perfectly natural as regards pose and action, yet the *ensemble* is decidedly unnatural, because the grouping is of too studied a description even faintly to suggest spontaneity. Here we recognise the immeasurable superiority of Morland's work over that of Stubbs, for he not only

* *Memoirs of Thomas Dodd, William Upcott, and George Stubbs*, by J. Mayer, F.S.A.; *Life of George Stubbs, R.A.*, by Sir Walter Gilbey.

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**THE FIGHTING
HORSES**

From the painting by
George Stubbs, R.A.

In the possession of
Sir Walter Gilbey, Bart.



Original of the painting above

Landscape - See 1. Van der Heyden Hunt & Hunt, in the Gallery 2000.1004

Painted by the artist in 1811

To the Hon. Henry Vernon Esq. This Plate of
HORSES FIGHTING. *is respectfully Inscribed by his obliged & obedient Servant*
Benj. Beale Evans.



George Stubbs, R.A

possessed a thorough understanding of nature, but that subtle power which gives to his paintings, besides reality, a peculiar charm. His studies of animals and his sporting scenes are absolutely truthful; you feel that he did not compose his pictures but painted that which lay ready to his eye.

In the picture by Stubbs of the *Grosvenor Hunt*, in the collection at Eaton Hall, the great similarity between the horses and their action suggests the idea that he composed the picture from memory in his studio, and which failed to show him the varied action of the horses, nor did his ingenuity supply him with the counterpart. The type of horse Stubbs was accustomed to paint is very rarely to be found in England at the present day—then most race-horses and hunters had in their blood an imported Arab strain, as seen in the thick curved neck, short body, and long, slender legs.

Stubbs was no colourist in the full meaning of the word, and here again he differs from Morland, in whom the feeling for colour was strongly instinctive. Stubbs's colouring may be described as technically correct and fresh, if somewhat cold in quality; nor does he pay much attention to values. His eye was essentially that of a draughtsman, and his landscapes are never wanting in exactness; atmosphere and space are also well suggested.

Lives in plenty have been written of Stubbs, and we do not purpose here to follow the sequence of his career, but merely to dwell on its main incidents and give a short review of his work as an important factor in the creation of a new school of painting both at home and abroad.

When quite a young man Stubbs visited Rome to judge for himself whether in animal painting the classical precedent should be adhered to, or nature be regarded as the fountain head of true art. The only trace of classic influence to be found in his work was the execution of the large painting, *Phaeton Drawing the Chariot of the Sun*, a subject very finely conceived and treated with breadth and vigour. Other classical paintings by him are *The Rape of Dianira* and *Hercules Capturing the Cretan Bull*. Of the former the legend runs that "Hercules trusting his wife to be carried across the river Euvros by the centaur Nessus heard her screams, and shooting his arrow into the heart of the centaur rescued her." The present whereabouts of this picture are not known, but it was in the collection of Stubbs's pictures which were sold at his death, and is supposed to be a fine specimen of his manner.

As far as we can judge, Stubbs seems to have based his studies of wild animals on the sculptures of the Vatican, on his subsequent journeyings being afforded

the opportunity of making studies from the life. He is said to have personally witnessed, while on a visit to a friend near Ceuta, the attack of a lion upon a horse, a favourite subject with him afterwards, which he repeated both on canvas and on china, depicting it with much dramatic skill. It may be contended that in *A Horse Affrighted by a Lion* the lion looks rather stony, suggesting sculpture more than flesh and blood, but the expression of terror in the horse is admirably rendered. This accuracy of expression was obtained by natural means of dragging a bush along the ground towards the horse. Stubbs preferred, when possible, to get his effects straight from nature instead of drawing on his imagination. The first engraved plate of this picture is dated 25th September, 1777, and it was over-engraved in May, 1788.

A noteworthy incident, but one whose consequences did not extend further than Stubbs's own lifetime, was his friendship with Cosway, who first suggested to him the experiment of enamel painting on china tablets. In 1771 Stubbs set to work to prepare colours which would stand firing without alteration, and after long experiments succeeded in obtaining nineteen different tints—to produce 81 lbs. of the enamel colours 100 lbs. of ordinary colour were used by him. The colours thus manufactured were bright and clear, but cold in quality.

Wedgwood,* whom these experiments greatly interested, undertook the manufacture of the tablets, and after many failures succeeded in obtaining some of the measurement of 3 ft. 6 ins. × 2 ft. 6 ins.

The first picture that Stubbs painted on a Wedgwood tablet—the subject of a lion devouring a horse—was purchased by Lord Selborne for 100 guineas.

A portrait painted by Stubbs, of Wedgwood, in a grey coat and bag wig, was engraved by his son, George Stanley Stubbs, for a tinted stipple print, and is dated 1795; impressions of this print are very rare.

These enamel paintings, of which eight or nine pieces are to be seen in Sir Walter Gilbey's collection, at Elsenham Hall, may be regarded as belonging to the curiosities of painting rather than as possessing any great æsthetic value. Practically, the innovation may be considered a failure, partly due to the enormous amount of work involved and the unwieldiness of the China blocks, and as yet Stubbs has found no imitator in the experiment.

During the time of Stubbs's connection with the Society of Artists, established in 1762, he exhibited several studies of wild animals, and also his famous portrait of the race-horse "Eclipse." This study,

* Vide *Life of Josiah Wedgwood*, by Eliza Metyard.

painted on rough canvas without a background, Stubbs is supposed to have used for all his subsequent portraits of the celebrated race-horse. The one we here reproduce, besides being one of the finest specimens of the artist's work, has a special interest attached to it from the fact that it was painted for Mr. Wildman, the owner of "Eclipse," who bought him as a yearling at the Duke of Cumberland's sale. The story of the purchase is the following:—The sale commenced earlier than had been announced, and Mr. Wildman arriving late, insisted on the lots being re-sold, acquiring his purchase at a very moderate price, for no one seems to have suspected the possibilities which the future held for the son of Marske and Spiletta. At the time Stubbs painted the picture for Mr. Wildman "Eclipse" was in the zenith of his unbeaten career. Sir Walter Gilbey recently purchased this remarkable painting, which measures 40 ins. by 50 ins., and is in a state of admirable preservation, at Christie's, where it was put up for sale by the executors of Mr. J. R. F. Burnett, a grandson of Mr. Wildman. Amongst the most interesting relics of the famous race-horse that are carefully treasured is the piece of his skin, covered with fine bright chesnut hair, which Matthew Dawson's heir presented to Lord Rosebery in 1898, and which is now in the Durdans collection. Another is the gold-mounted foot given to the members of the Jockey Club by William IV. in 1832.

To return to the Society with which Stubbs's name was connected during its brief existence, like similar organizations of the present day, it started with a programme containing a general invitation to artists to send in their pictures, acceptance to be qualified by merit alone. An amusing clause inserted was to the effect that in cases where artists were unable to sell their work at its due price, an annual sale would be held! The Society applied in 1767 for a charter of incorporation, and subsequently fell a victim to inanition, caused by the fashionable patronage which regulates the nature of the supplies to the Art Market. Seven years after its incorporation it had ceased to exist. The previous year Stubbs had been nominated president, but too late to save it from its doom.

The following are the outlines of the much discussed dispute between Stubbs and the Royal Academy, which ended in his refusal of the dignity of R.A., but which, nevertheless, has always been affixed to his name. Sir Joshua Reynolds was then President, but how far he was personally responsible in the matter can only be conjectured. The two artists had collaborated on more than one occasion, Stubbs painting the horses in Sir Joshua's pictures,

and once the latter laughingly asserted that while Stubbs was being paid 100 guineas for the portrait of a race-horse, he was only receiving 35 guineas for a head, and 150 guineas for a full length portrait. Of one thing Stubbs had the right, and did complain, that his pictures were persistently skied at the Academy, the excuses tendered by the Committee were puerile and Stubbs's grievance received no redress. On his election as R.A., he offered as his diploma picture "*Una and the lion*" but the Council requested that he should substitute for it his picture of the Grosvenor Hunt, which he had painted twenty years previously for Lord Grosvenor, who had paid 170 guineas for it. The request was on the face of it absurd, and here the matter rested. Upon the expiration of the year allowed for the taking of the proffered diploma, Stubbs received the official intimation of which he took no notice; by this action his election was disqualified. In conclusion of this brief summary of Stubbs's work as an artist, we cannot but refer to that wonderful book *The Anatomy of the Horse*, a truly monumental work, and one that has been of untold value to succeeding generations of animal painters. It remains unique in its comprehensiveness of the anatomical structure of the horse. During a period of eighteen months Stubbs shut himself up in the solitude of a Lincolnshire farm-house, and devoted himself first to the dissection and then to making anatomical drawings from the corpses of the animals by a particular process, inflating their arteries and muscles and then placing their bodies in natural attitudes of action or repose. On the publication of the work seven years later, it created a sensation both at home and abroad, and Stubbs was considered to be the greatest scientist in animal painting which the world had known. A few years previous to his death he had commenced another work of anatomical research entitled *The comparative anatomical exposition of the structure of the human body with that of a tiger and a common fowl*, of which the first three parts only were published. We take leave of him crowned with a reputation which time has done nothing to efface; by his talent, initiative, and pluck, he was the first to open out the new paths trodden by the succeeding animal painters of the nineteenth century. His death, which took place at the age of 83, was a fitting end to a life of hard work, marked by a singular abstinence from the so-called pleasures of life as understood by our ancestors. George Stubbs died quietly in his armchair, on 10th July, 1806, seated before the easel on which stood an unfinished picture. Truly of him it may be said, "Thus die those whom the gods love."

1843
1843

ECLIPSE

From the painting by
George Stubbs, R.A.

In the possession of
Sir Walter Gilbey, Bart

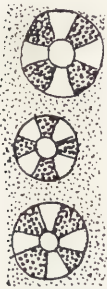




Miscellaneous

THE INFLUENCE OF EUROPE ON EARLY BENIN ART BY W. GASKELL

ROMANESQUE, Merovingian, Gothic, early German, Indian, Spanish—under these various *aliases* certain elaborately carved pieces of ivory,



PUNCHED
BACKGROUND
OF UNUSUAL
DESIGN

chiefly cups and hunting horns, have, for lack of sufficient data, imposed for a long time back on the curators of most of the European museums, and thereby obtained houseroom on false pretences so to speak. Now, however, according to Professor Von Luschan, the great German ethnologist, the origin of all these masqueraders can be traced to one source; for after carefully comparing them with authenticated specimens of ivory carving brought from Benin city after its sack in 1897 by the British Punitive Expedition, under Admiral Sir Harry Rawson, K.C.B., he has given it as his opinion that that city, or its immediate neighbourhood, may confidently be accepted as their birthplace, while their parentage is undoubtedly mixed, since they were made by the Bini for the special use and under the personal direction of the Portuguese adventurers of the sixteenth century. These adventurers were, in many cases, knights of the military order of Christ and St. James, one of the most important colonising agencies of that epoch, whose badge, a Maltese cross, occurs on some of the finest hunting horns of the above description in conjunction with the arms of Portugal and the Armillary Sphere, which appears on the coins of that country during the sixteenth century, and has since been adopted as the Brazilian coat of arms. This Maltese Cross seems to have been worn suspended round the neck in the manner of a pectoral ornament, not only by the kings, but by many of the Benin chiefs, to whom it was probably presented by one of the Portuguese Ambassadors to their city on behalf of his master, with the double significance of a decoration and a badge of Christianity. The only actual native-made cross known is now in the Hamburg Museum, and measures

5 inches square and $\frac{3}{16}$ inch thick. A curious and significant fact about the early Benin ivories is that some of the large carved tusks intended for religious use by the natives themselves, but executed under Portuguese influence, although they cannot possibly be earlier than the last quarter of the fifteenth century, simulate phases of European art several centuries anterior, so that by comparing the two productions we see the ordinary process of artistic evolution inverted, and get the apparent anachronism of figures and costumes of the fifteenth and sixteenth centuries represented in the manner of the twelfth century, or earlier.

Since the skill of the Bini in ivory carving—an art which they practised in common with other Yoruban



EUROPEAN CLEAN-SHAVEN SOLDIER ARMED WITH
MATCHLOCK. MATCH WOUND ROUND WRIST

tribes—was such that their work in this material was able to establish a successful claim to the various titles already enumerated, with the full sanction of the best European archæologists, one wonders how these



BEARDED EUROPEAN TRADER WITH RANSEUR
AND STRAIGHT SWORD WITH QUILLONS

same experts would have classified certain of the extraordinary bronzes of similar date which came to Europe in 1897 for the first time, and are purely native in treatment, and distinctly peculiar to Benin itself? such as the really exquisite head of a negress in bronze, which, for accuracy of modelling, delicacy of finish, and fineness of patina, might well belong to the best period either of Classical or Renaissance art; and certain vessels or covers, presumably made from the design of some unknown ribbed fruit, not unlike a cocoa pod, which might also belong to either of the above periods.

The small triangular bronze bells, also much affected by the natives, and in the manufacture of which they displayed the greatest ingenuity—as one hardly sees two examples alike—might belong to almost any nationality or period, but more especially to the early Celtic. Then there is an elaborately chased turban-shaped object, probably intended as a stand for one of the carved tusks, which is almost purely Saracenic both in its graceful spiral design and its decoration; while the elaborately punched backgrounds on nearly all the panels, one of which, Von Luschan says a

German metal worker told him, would take several months to execute, closely resemble the tooled patterns on the gilt plaster fronts of the early Italian Cassoni. There is a similar design on the costume of a metal gilt figure of Byzantine Rhenish manufacture of the twelfth century in the South Kensington Museum. The bronze castings were nearly all made under European influence, like the ivory carvings, but, unlike them, were destined solely for native use in the temples, or else were commissioned and executed for reigning Benin monarchs, and buried with them at their decease; hence their wonderful preservation, and the fact that they did not appear in Europe until brought there as loot from Benin after its sack.

While the artistic merit of both the ivories and bronzes is considerable, their ethnographical interest is almost inestimable, and they are both surrounded by a halo of mystery as to how and why they were fashioned, and to what varied influences they owe the suggestions which they present of nearly every conceivable phase and style of early European and Eastern art. The date of the beginning of intercourse between Benin and Portugal, the date and manner of the acquisition of the art of bronze casting by the Bini, and of the rise and fall of Benin art in general, are all verified from four different sources, viz., the



EUROPEAN WITH MITRE-SHAPED HEADDRESS, ARMED
WITH RANSEUR AND STRAIGHT SWORD. CROSS PATTERN
PUNCHED BACKGROUND, WITH CATFISH IN CORNER

traditions of the Bini themselves, as collected by Sir Ralph Moore and Mr. Loftus Rupell, and forwarded to our Foreign Office in 1897; the independent testimony of the various European adventurers

The Influence of Europe on Early Benin Art

who visited the city from the end of the fifteenth century onwards; the style and fashion of the different European weapons, costumes, and ornaments depicted on the bronzes; and the analysis of the metal itself. According to the Court historians, Jujumen and master craftsmen, Esige the tenth king of Benin in his old age declared that he was born a white man (which, if not a mere figure of speech, would seem to indicate that he was the child of a native princess by her alliance with some adventurous European or Arab trader), and expressed a desire to see white men once more before he died. Accordingly, he sent messengers to the coast, some seventy miles distant, with tusks and other presents, to try and induce some of the Europeans who came there periodically for the purpose of trading to take up their abode at Benin city with a similar object. This mission was apparently quite successful, as we next hear of one of Esige's chiefs, Inoyen, going to the white men's country, and after a prolonged sojourn there, taking back with him gifts and friendly greetings to his



EUROPEAN SOLDIER ARMED WITH CROSSBOW AND THREE DIFFERENT BOLTS, WITH CRICK IN GIRDLE AT SIDE

master from their king; he is probably the ambassador mentioned by D'Aveiro as returning with him to Portugal. Among the white men who

returned with Esige's first messengers to the coast was a certain Ahammangiwa, who made brass work and plaques for the king, and apparently remained long enough in Benin to found a school and instruct a number of boys in his own art, and it was by him and his immediate pupils that the best of the bronzes were probably executed. "Esige's son, Osogboa," according to the same narrators, "made war on the King of Egbon, and took him and his people prisoners to Benin, where he asked Ahammangiwa and his boys if they could put them into brass, and they said, 'We can try,' and so they did, and these are they. Then the king nailed the panels to the walls of his house; but now Ahammangiwa and his boys are dead, and we can make no more brass work like they did." At the same time,

this West African Cellini made portrait panels of white men, friends of himself and the king.

Although there is no definite information concerning the identity of the legendary Ahammangiwa except what I have already quoted, still, on examining the bronze head of a negress (already mentioned) in the British Museum and the four panels, also there, with a cross inside a circle punched on the background, instead of the usual quatrefoil pattern, and which totally differ both in feeling and execution from all the other Benin bronzes, one wonders whether these, and perhaps the spiral turban-shaped stand now at Berlin, are not the actual work of this fabled European artificer; and, if so, whether he may not have been either a lay brother of one of the religious fraternities to whose persistent efforts the spread of civilization at that period was mainly due, or else a skilled metal worker especially sent by the Portuguese to instruct the Bini in his art, with a view to creating a market for Portuguese bronze, either in the form of ingots or manils, and generally to promote trading relations. It seems impossible, in the face of the art objects just mentioned, to accept the theory that this instructor was a mere ship's armourer, as has been



EUROPEAN CLEAN-SHAVEN SOLDIER

suggested; if he were a ship's armourer, then he must have been an exceptionally gifted one, since both his technical and artistic skill is of the highest order.

Now for the evidence of the Europeans themselves.



HEAD OF BEARDED EUROPEAN TRADER IN POT HAT, WITH CONVENTIONALISED RING MONEY IN CORNERS OF PANEL

Although the inhabitants of Benin and its neighbourhood had been in almost constant commercial relationship with Europe since the end of the fifteenth century, and indirectly by means of the caravans trading across the desert for many centuries previous, as is proved by the records of the early Arabian historians, and illustrated in an interesting manner by the recent discovery in Ashanti of a large cast bronze jug (now in the British Museum) of English manufacture of about the year 1400, or nearly a century before the first recorded European expedition to the Guinea Coast, and which must therefore have journeyed across the entire distance of the African continent, still the first authenticated visitors to the Gulf of Benin were some Portuguese sea captains in 1470 (the claim of the Genoese, and Normans of Dieppe, to have reached the Guinea Coast in the thirteenth century being of the most shadowy description), while the earliest recorded mission to Benin city was that under D'Aveiro in 1486, already alluded to. The next important expedition was that of Windham and Pinteado, about seventy years later, in 1553, who reported that the then king of Benin had been brought up to speak Portuguese from his youth, which description would most aptly apply to Esigé's son, Osogboa.

The analysis made by Mr. William Gowland of the actual bronze from which the various objects of art were cast shows that it probably came from the

Iberian Peninsula, and was not tough enough for the manufacture of guns or wire, while too brittle for domestic utensils to have been hammered out from it. It was probably, therefore, imported by the Portuguese for the express purpose of being cast into works of art, and most likely came in the form of the manilios or ring money, representations of which figure largely on many of the panels; for, according to Windham and Pinteado, the Portuguese imported to Benin "manils of brass and some of lead, horse-tails, kettles of Dutchland with brazen handles, swords, daggers, cloaks, hats, hawk bells, large pins, unwrought iron and coral," taking in return principally pepper and elephants' tusks. These expeditions were all armed with harquebuses, pikes, long bows, cross bows, and partisans, all of which, both imports and equipments, are reproduced in the Benin ivories and bronzes of the period.

I now come to the most convincing, and, at the same time, most interesting evidence — the weapons, garments, and ornaments of the Europeans who visited the city, either as traders, ambassadors, or missionaries; for, from the realistic style in which all the finest bronzes are executed, there can be no doubt that none but individuals actually living were depicted, and that the minutest details of their dress and weapons were carefully and truthfully carried out, so that the period of these once arrived at we have the exact date of the bronzes themselves. From all



EUROPEAN OFFICER IN MORION, WEARING HOOD, WITH MATCHLOCK-GUN HUNTING WITH DOG

this evidence it is almost certain that prior to the discovery of Benin by the Portuguese the art of casting bronze by the *cire-perdue* process was

The Influence of Europe on Early Benin Art

unknown to its inhabitants, for by no other method could such elaborate and complicated designs have been executed; some of them, indeed, being well able to hold their own for freedom of design and successful mastery of the most difficult technical details, with the best works of the European renaissance, with which period they are practically coeval. The same evidence shows us that art generally was at its best in Benin from about 1530 to 1670, during which period that city was on terms of friendly equality with Portugal, from which date onward it rapidly deteriorated, as the relations between themselves and civilised countries grew less frequent. In spite of this, we have so far discovered no examples by which the gradual development among the Bini of the art of casting bronze can be traced, for it is almost incredible that any people, however skilful naturally, could have acquired the almost too facile dexterity which is apparent in some of the early Benin specimens without a far longer period of apprenticeship than the comparatively short time which must have elapsed between the advent of the Portuguese and the production of the finest bronzes. It seems to me that the best way to account for that absence of all early and imperfect pieces and of all masters'

models—an absence which conveys the impression that the Bini artificers sprang, Minerva like, fully equipped from the hands of their Portuguese instructors—is by the supposition that, owing to the scarcity and consequent value of the raw bronze, all the inter-

mediate specimens and models which were in any way defective were systematically broken up and re-melted until satisfactory results had been obtained; so that in this manner their footprints, as they advanced, were effaced behind them.

To anyone acquainted with the negro character, this apparent rapidity with which the Bini acquired their artistic proficiency under indifferent European teaching, and lost it again directly they were thrown on their own resources, is not so extraordinary as it appears, for the negro is imitative, versatile, and tractable to a high degree, but absolutely devoid of individual initiative, application, or power of retention, and decidedly, ambition is not one of his strong points.

In conclusion, I must add that I have confined

myself almost entirely in this article to the idea suggested by its title, as a description of the bronze tablets themselves and the numerous objects of personal decoration are fully deserving of a special article.



HEAD OF NEGRESS, WITH PECULIAR HEADDRESS IN BRONZE



Prints

"PALIMPSEST" COPPER-PLATES BY GEORGE SOMES LAYARD

IN this paper it is my purpose to deal with a phase of print-collecting which has in it a sporting element of a peculiarly enticing character. The pursuit of what may be called palimpsest copper-plates offers entertainment of the very best to one who would make it a speciality, and, perhaps, the most alluring thing about this curious quarry is that the hunter will never be satisfied after running it to earth until he has secured and coupled it in his portfolio with its necessary and enchanting fellow.

Many examples of re-headed statues and adapted portraits lie around us. Mr. Augustus Hare tells of a representation of Lady Georgina Fane in Brympton Church, which consists of the head of that ready-witted lady "added to the body of an ancestress who was headless," whilst any visitor to Yarmouth Church, Isle of Wight, may see an imposing marble effigy of Admiral Sir Robert Holmes, which consists of the head of that gallant sailor surmounting the body of Louis XIV. It appears that Sir Robert, having captured the vessel in which the Italian-made torso of the Grand Monarque was being con-

veyed to France for the modelling of the head, retained the unfinished work and crowned it with his own august features—a good example of the resourcefulness of the English character.

Again, Macaulay, enlarging upon the popularity of Frederick the Great in England, tells how at one time enthusiasm reached such a height that the sign-painters were everywhere employed in touching up the portraits of Admiral Vernon, which hung outside innumerable public-houses, into the likeness of the King of Prussia, a curious commentary, by the way, on the family motto, "Ver non semper virit."

Examples such as these might be multiplied, but here are enough for our purpose. They show that the systematic practice of copper-plate adaptation, with which I propose to deal in this paper, has its sporadic counterpart in other departments of art.

Every print-collector is more or less familiar with the differences which constitute what are called the "states" of engravings, but few have given the attention it deserves to those sublimated "states" of certain engravings which I have ventured to designate by the term "palimpsest."

As I have pointed out elsewhere,* the pictorial



THE STATUE OF A GREAT MAN,
OR THE ENGLISH COLOSSUS, 1740 (ORIGINAL)

* "Anglo-Saxon Review," Sept., 1901.

“Palimpsest” Copper-plates

satirist of the Stuart period was greatly hampered by the tardiness of reproduction; the object of his satire might well be forgotten by the time his broadside with laboriously engraved copper-plate illustration made its appearance. Quickened by necessity he conceived the clever stratagem of the adapted copper-plate. He took an old copper which had done service at some other crisis, twenty, thirty, sometimes even a hundred years before, burnished out a few heads and engraved others in their places, put new index numbers and new foot-notes, altered the inscriptions on the banderoles issuing from the characters' mouths, replaced an inappropriate object by a panel of appropriate verse, and so in the twinkling of an eye had his broadside out and about, to the dismay of his victims and the delight of his employers.

Of course, it would be comparatively rarely that the adapted plate could be wholly *apropos*, but such capital ingenuity was exercised, once the stratagem had been conceived, that the practice became fairly common. Indeed, in the short period of two years, I have myself succeeded in bringing together nearly thirty examples, and the hunting of the fox has not been the least part of the enjoyment.

It is here my purpose to give a few examples by way of introducing to the readers of THE CONNOISSEUR an entrancing pastime. And first we will take a broadside, published about the year 1688, the copper-plate heading of which was destined to be seized upon and adapted to other purposes by a piratical publisher nearly twenty years later.

As will be seen from the reproduction on page 106, its letterpress is addressed, “Aan den Meester Tonge-Slyper” (“To the Master Tongue Grinder”). The engraver's name does not appear, but the work is easily distinguished as that of Jean Bollard, by

comparing it with other signed engravings of the same series of pictorial satires.

Two men at a grindstone sharpen a tongue. Another tongue lies on the anvil. Two labourers empty a large hamper of tongues into a basket, which is steadied by a woman. Point is given to the picture by the gossiping groups seen through the door and window, and especially by the two Xantippes who, with arms akimbo, are slanging each other in good earnest.

The doggrel letterpress refers to the birth of the Old Pretender, and the mendacious tongues of the conspirators are being delivered to the smith to be coerced into speaking the truth.

Here is a free translation of the passage, beginning “Heden zyn my over Londen” :—

“To-day I received from London a cargo of those goods which you have to take in hand; I have some of the biggest size, *The Admiral of the First Flag*, which has been used so much and has become black from lying, and which, after all appearances, seems to have had his end bitten off; scrape thoroughly his thick skin or he will be up to anything; swearing oaths, breaking bonds, falsely protecting the Church is his daily work.”

And so on, until it ends with the moral :—

“Nothing more useful than whetting the tongue
When its aim is to speak the truth.
But when it is given to lying,
It must be pierced, flayed and scraped.”

So much for the plate in its first state. In its second we find it published



THE STATUE OF A GREAT MAN,
OR THE SCOTCH COLOSSUS, 1762 (PALIMPEST)

lished seventeen years later, and somewhat ingeniously adapted to the new exigencies. It now takes its place in the armoury of the anti-Jesuits, and is published without any acknowledgement in a rare and remarkable pamphlet, entitled *Roma Perturbata Oſte't Beroerde Romen*, etc., etc., dated 1706. This pamphlet, which is a very warren of palimpsest plates (it has at least four, and possibly there are others), may be seen in the print-room of the British Museum. It may, too, as I have myself proved, be discovered at rare intervals in the shops of the old print-sellers in



ORIGINAL

Holland. Mine is in a gay-coloured paper wrapper, whether as issued or added later, I cannot say. It consists of title-page, table of contents, and eleven full-page copper-plate engravings of extraordinary interest. Curiously enough, the table of contents makes no reference to the eleventh and last. Our palimpsest is number 9.*

In its new surroundings it has (*vide* reproduction) been divorced from its letterpress, and been cut away at the bottom. A descriptive panel has been engraved over the doorway, and other lettering added here and there. The publication line, "tot Tongeren by J: la Langue," apparently a bogus one, playing on the words of the original, "à Langres chez Tongelel," now appears within the border of the design.

The tongue which lies on the anvil is now pierced by the seven

* Grateful acknowledgements are here due to the splendid *Catalogue of Prints and Drawings in the British Museum*, 5 vols., which should be in the library of every collector of satirical prints.

heraldic arrows of the Dutch Provinces, and words are engraved below to the effect that "There is no worse evil than that a Pope's tongue dares slander the State," and on the base of the anvil, "He has given way to slander. You must forge him before you grind him."

Below the quarrelling women are the words: "These maids are quarrelling for de Kok," referring to scandals which were afloat concerning the morality of the Pope's vicar-general, and a Latin chronograph appears at the feet of the chief smith.

The inscription over the door gives directions to "The Romish Dutch Grinder of Tongues," and, amongst other things, says of the tongue on the anvil, "That is de Kok's tongue, wounded by seven arrows, because he has slandered the state by his speech," which statement hardly tallies with the inscription on the anvil, unless the vicar-general may be regarded as the very mouthpiece of the Pope.

This is no place to enlarge upon the Jansenist propagandism, but it will well repay the enthusiastic historian to follow out the above allusions to their original sources.

So much for our adapted broadside.

I would ask you now to look at the two prints (pages 104 and 105), entitled respectively, *The Stature of a Great Man, or the English Colossus*, and *The Stature of a Great Man, or the SCOTCH Colossus*.

The first, dated 1740, represents Sir Robert Walpole, then in the plenitude of his power. He stands on two woolpacks. Between his legs is seen the British fleet lying inactive. He is flanked by Marines on the left crying "Let us fight," and sailors with drawn swords on the right declaring their readiness



PALIMPSEST



THE RACES OF THE EUROPEANS WITH THEIR KEYS (Original)



A SKIT ON BRITAIN (Palimpsest)



QUEEN ANNE
PRESIDING IN
STATE OVER
THE HOUSE OF
LORDS

(Original)

to die "Pro Patriâ." The plate teems with allusions to his reluctance to go to war, by which he was subjecting his country to the insults and aggressions of Spain and France.

Twenty-two years later the plate was resurrected and altered to its second state, in which it is made to represent Lord Bute. The lower part of the plate, bearing the quotation from Shakespeare and the "Description," has been now cut away, and "Scotch" inserted in the place of "English" in the title. The chief alterations are the reduction of the full-bottomed wig and the addition of a wig-tie of black ribbon, the addition of a star on the breast, and a new and abusive inscription on the right hand document. In this case the adapter has shown but little ingenuity.

We will now turn to a far more elaborate example, which, in its first state, as will be seen in the reproduction on this page, represents Queen Anne presiding in State over the House of Lords. The plate is etched by that clever artist, Romeyn de Hooge, who founded a school of design in Haarlem, and died in 1708.

At the top of the picture, between female figures representing Plenty and War, is suspended a cloth, on which the Queen is shown presiding over the

House of Commons. At her side sits Prince George of Denmark. The whole is surmounted by the words, "Het Hoog en Lager Huis van Engeland." Left and right of the cloth are scrolls bearing the legends, "Hinc gloria regni" and "Hinc felicitas publica."

At the base of the plate are two small self-contained etchings. That on the left shews the heralds proclaiming the Queen; that on the right shews Her Majesty sitting in Council. Between these are inscribed the following words:—

"Annæ D. G.
Magnæ Britanniae Reginae," &c., &c.

The main design is crowded with details and figures of the utmost interest, any description of which is forbidden by the limited space at my disposal. The artist's signature is to be seen on the floor of the Hall.

Thirteen years were now to elapse before it was transformed into a glorification of George I. The King now takes the place of the late Queen in the House of Lords. The throne in the House of Commons is vacant. The inscription on the cloth has been re-engraved, and "Engeland" changed to "Engelandt." The title and the panels at the bottom

"Palimpsest" Copper-plates

of the plate have been cut away, and the index numbers on the main design and the index letters on the cloth have been altered. The designer's name has been removed from the floor of the house, and engraved on the right-hand corner of the plate.

These are the main differences. The curious reader may occupy himself in discovering others.

The example reproduced on page 107 I give because of the peculiarly drastic changes which have been made by the pirate into whose hands the plate has fallen.

In its original state it bears the punning title, *The Races of the Europeans with their Keys*. The line of publication runs:—"Geo. Bickham, jun^r inv^t et sculp. According to the late Act, 1740. Price 1s. Sold at ye Black Moors Head against Surry Street in y^e Strand." The composite design is made up of variorum copies of four separate prints recently published. These are enclosed in the four quarters of an elaborate design, surmounted by a crouching wolf. At the point where the four corners meet is a grotesque horned head. At the foot are a mask and a poniard. Each panel is differently dated, and surmounts its own set of explanatory notes. The allusions to contemporary politics are most ingeniously conceived, but are so numerous that space forbids even their barest description.

In its second state the plate is entitled *A Skit on Britain*. The line of publication runs the same as before, saving the name of the artist, which has been changed into "Ged Bilchham." A line of script has also been added on this copy, which states that "This plate is upon the same copper as *The Races of the Europeans*, much of the allusions not having been obliterated," which seems considerably to understate the case. The enclosing design is certainly much the same as before, though in this there are many alterations in detail, but of the four engravings by far the greater portion has been removed. The aerial parts are practically untouched, but of the crowds of figures, only a few unimportant groups remain. All the tables of reference have been burnished out, and are replaced by doggerel verses. The dates have been removed from the four compartments, and in the places of three of them appear *Porto Bello, Nov., 1739, Cartagena*, and *The Havana*, while the fourth is left blank. The main part of the satire is directed against the policy of Sir Robert Walpole, but is of too elaborate a nature to be entered upon here.

Enough has been written to show that the pursuit of the palimpsest plate is sport of the very finest, for it is a sport which does not cease with the running of our quarry to earth.



GEORGE I. PRESIDING IN STATE OVER THE HOUSE OF LORDS (PALIMPEST)



SILVER LUSTRE

WHEN it happens that what once was common has now become rare, this is owing, speaking generally, to one of two causes: either, as in the case of the ruby lustre of the Hispano-Moresque period, the secret of production has been lost; or the product itself has been superseded by something more profitable, or more effective, as when flint and steel gave way to the percussion cap, and the spinning-wheel to the loom.

It is in this latter category that silver lustre ware must be placed, for it is because it has been superseded that it has become rare, so rare that collectors and dealers often hunt for it in vain, and the price that is now paid for it would have been a revelation to the original makers.

In appearance it is so like silver as not to be distinguishable from it until it is handled. It is then discovered to be earthenware, the body being sometimes brown and sometimes white, while the surface is made to resemble silver by the application of platinum in solution. This mineral was first found in 1741; and the Staffordshire potters, and, in a lesser degree, those of Preston Pans, soon turned it to account.

There always have been, there always will be, those

who ape with shillings what the classes above them do with pounds. It was these who supplied a market for the new ware. It looked exactly like silver, and they were made happy at no great cost. As it would be an unpardonable rudeness to look for the hall-mark on our hostess's teapot in these days, so, in those, the good dame presiding might reasonably hold herself safe from curious hands and prying eyes. That this amiable and excusable deception was at first deliberately intended, is indicated by the fact that the earlier specimens are entirely coated over, within and without, with the unbroken presentment of silver; and it was only later, when the deception no longer deceived anyone, that the potters allowed themselves to play with it, by disposing the silver lustre in patterns, by lining the object with gold lustre, and by leaving portions of the body surface exposed.

It is also sufficiently suggestive, that the articles produced, beautiful though many of them are, were mostly designed for use, while no endeavour was made to imitate the purely decorative and ornamental, which in sterling silver found ready and eager customers among the wealthy. This ware was made essentially for those who, with slender means, were not above attempting a little display, and that type is in vigorous existence still.



LARGE TWO-QUART TEAPOT, TWO SMALL TEAPOTS (HALF A PINT)
TWO LARGE THREE-PINT MUGS AND TWO SMALL QUARTER-PINT MUGS

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The Rev. George W. Skene, Rector of Barthomley, has the largest private collection in existence of old silver lustre ; and he has seen only one figure, seven inches high, and that of such indifferent workmanship, that he was inclined to regard it as an experiment that had been rejected and left unfinished. Among his 130 specimens, there are teapots, coffee pots, cake baskets, hot-water jugs, cream jugs, sugar basins, plates, cups, saucers, bowls, egg cups, two-handled cups, mustard pots, candlesticks, mugs, kettles, and salt cellars ; but no forks or spoons, which would have been too fragile for the thrifty housewife, and no elaborate centre-piece, which would have been beyond her means. Many styles, both of outline and of detail, are represented in this unique combination, but a remarkable cake basket, which is illustrated on this page, and a perfect fluted

polish, that the photographer in dealing with them is confronted with the surface of a mirror, and what looks like a quaint design is nothing more than the capricious effect of light and shade.

THE fact that Alexander Benois is responsible for the edition of *The Treasures of Art in Russia*, now appearing in monthly parts, is sufficient guarantee that the work will be efficiently carried out. Apart from the collection at the Hermitage, St. Petersburg, little is known outside the country of the extraordinary riches contained in the various palaces, museums, private collections, and churches ; the appearance, therefore, of this publica-

tion, issued under the auspices of the "Imperial Society for the Encouragement of the Fine Arts in Russia," is likely to prove most useful to collectors and connoisseurs.



TWO CANDLESTICKS, TWO SALT-CELLARS, AND A CAKE-BASKET
8 INS. HIGH AND 31 INS. IN CIRCUMFERENCE, IN SILVER LUSTRE

Queen Anne tea and coffee service (see page 112) are conspicuously attractive.

This peculiar and interesting industry flourished till 1838, when its death blow was given by the introduction of electro-plate. The same effect was now produced, but in a more durable form ; the same artistic models were copied, but much more cheaply ; and the same section of the community was appealed to. The result has been inevitable. The middle-class tea table is loaded with electro-plate, and the silver lustre that has survived ruthless usage at the hands of the destroyer, be it cat or maid-of-all-work, is treasured on the shelves of the collector ; nor is it amiss to add, that the phenomenal rise in the value of platinum, during recent years, should afford him some practical consolation for the price that he has, no doubt, had to pay for it.

The surfaces of the large teapot and the large mugs, illustrated on page 110, and of the candlesticks (in the illustration on this page) are perfectly plain ; but the platinum in solution is capable of such high

A detailed description in French of the twelve plates included in each number must certainly prove an added inducement to subscribers unacquainted with the Russian language. The illustrations are very unequal, in some cases being remarkably good, in others very poor. This is the more surprising considering the highly satisfactory work in the various processes that has already been done in St. Petersburg and Moscow. It is to be hoped that before the series closes some of the magnificent English plate of the sixteenth century to be found in the Imperial Treasury in the Palace of the Kremlin at Moscow, may be selected for illustration.

A leaf of a purple manuscript, in gold uncials, of the Gospel of St. Matthew, has been discovered in the museum of the Gymnase of Marioupol, Russia. In regard to this discovery it is interesting to note that the manuscript to which this leaf belongs was brought from Sinope (Asia Minor), in 1900, by a French officer, and acquired by the Bibliothèque

Nationale. The five miniatures of this manuscript, representing New Testament scenes, are closely allied by their arrangement, composition, and the movement of the figures, to the style of ornamentation of the *Genesis of Vienna* and the *Gospels of Rossano*. Though far from complete it was a most valuable acquisition, being one of the most ancient texts of the New Testament extant, and being so far a unique specimen of so old a copy entirely written in gold uncials on purple vellum. The leaf found at Marioupol contains the verses 9-16 of the eighteenth chapter of St. Matthew.

A large number of Greek and Latin manuscripts have been discovered by the Russians at Mukden, the holy city of Manchuria. It is thought that these will prove to be the manuscripts taken from Europe at the time of the great Tartar and Mongol Invasion of the twelfth and thirteenth centuries. Hopes are entertained of finding several texts of the great writers of antiquity, hitherto considered lost.



TEA AND COFFEE SERVICE OF QUEEN ANNE PATTERN IN SILVER LUSTRE
THE LID OF THE SUGAR BASIN IS ESPECIALLY NOTICEABLE

French furniture of the seventeenth and eighteenth centuries is now very completely represented at the Louvre, where examples of the different styles have recently been arranged according to the various periods.

The collection enables us to understand the gradual evolution from the Gothic of an earlier period to the distinct and intricate style of Louis XIV. The transition stage, marked by the application of Italian and foreign ornamentation, to the already existing designs which developed into furniture unmistakeably French in character and ornament, though lacking in harmony of parts, is of great importance from the historical point of view. The book written by Emile Molinier, *Le Mobilier Français du XVIIe et du XVIIIe Siècle*, deals very thoroughly with the subject, and contains admirable plates.

M. Molinier is preparing an album which is to fully illustrate the remarkable collection of religious art bequeathed to the Louvre by the Baron A. de Rothschild, and shortly to be exhibited in the new

Salle Rothschild, situated in the northern portion of the Louvre, next to the room containing the Ivories. This collection of religious art—the finest in the world—consists of over eighty pieces of specimens of the goldsmiths' work of the Middle Ages and of the Renaissance. With part of the 250,000 francs left by the Baron for the decoration of the room and for show-cases, a beautiful piece of fifteenth century tapestry has been bought.

THE George noble and its half, struck in 18 Henry VIII., bore for the first time the figure of the patron saint spearing the dragon, the earlier angels presenting that of St. Michael in a similar act. The dragon was probably taken to be typical of the Devil. These two coins bore in common the motto:

"Tali Dicata Signo Mens Fluctuari Nequit," a sentence borrowed from a hymn by Prudentius; and the pieces are reputed to have been worn as talismans or charms against accidents or

injuries from horses, which at that time were so much more generally used in travelling. The current value of this type of noble—6s. 8d.—however, would preclude its dedication to such a purpose by any but well-to-do people, and even the latter might naturally employ by preference the half-noble, the great rarity of which would thus be accounted for.

WE noticed in a former number of THE CONNOISSEUR the remarkable catalogues of Jacques Rosenthal, of Munich, to which we can scarcely be said to possess any counterpart in England. They are almost exclusively confined to foreign literature of more or less early date, and embrace books and MSS. of all classes, from 10 marks (or shillings) to £1,000. The two instalments immediately before us, are *Inkunabula Typographica* and *Illuminated Manuscripts and Illustrated Books*, both elaborately annotated and enriched with facsimiles. This series of periodical publications enter into the category of permanent works of

Continental Catalogues

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reference, alike for the texts and illustrations, and should be useful to many who are apt to be misled by the poor examples, whether of printed works or of manuscripts, which are so plentiful in the market, and which command absurd prices from a sheer ignorance, on the part of buyers, of what such

further advanced. The catalogues of Mr. Rosenthal are, we believe, prepared by professors of the university; but it is the case, that the system of cataloguing valuable property on the continent, not merely MSS., but books, coins, and pictures, is immeasurably superior to ours.



CARVED OAK TABLE

things ought to be, in order to render them valuable and interesting. The late sale of the library of Mr. Henry White, who was excellently well known as a collector of no judgment or taste, proved that those who attended it, and offered large figures for most indifferent copies or specimens, had never studied the subject, or had orders to buy from as inexperienced amateurs in the background as the late owner.

It is enough, even for a novice, to compare the 3rd item in the catalogue of MSS. here noticed with those in such collections as Mr. White's to open his eyes, and if he were to spend a morning in the gallery at the British Museum, where some of the illuminated books are on view, his education would be still

THE two fine pieces of oak shown in the pictures on this and the following page have had an interesting history. They were formerly in an old

Interesting Oak Cabinet and Table

manor-house near Bradfield, Sheffield, which was pulled down about 1760, when the cabinet and the table found their way into a neighbouring farm. The table was relegated to the barn, perhaps because it was found too large for the farmhouse; the top of it is made up of two oak planks, each 12 ft. long and 1¼ ins. thick. In the barn it was found some years ago by the Rev. Reginald A. Gatty, rector of Hooton Roberts, who now owns it and the cabinet, and by whose kindness the illustrations are given. It is remarkable that

there is not a single worm-hole in the table, which has never been touched or repaired. The old forms and stool belonging to it are also quite perfect, and are in Mr. Gatty's possession. As will be seen, the table is used as a sideboard; the back shown in the picture is a separate piece of oak panelling, which forms no part of the table, and simply stands upon it. This was found in the same barn, where it was laid across the rafters, and used as a shelf for tools. The cabinet, which is a beautiful late Gothic piece dating probably from the very early sixteenth century, was standing out in the farmyard when Mr. Gatty found it at the same time. The door was off, and the



OAK CABINET, LATE FIFTEENTH
OR EARLY SIXTEENTH CENTURY

cabinet was used as a sort of hen-house; the hens laid their eggs in it. The wood had become so hard from exposure that it was almost fossilized. The cabinet was, and is, quite perfect, except the cornice round the top, which was so badly decayed that it had to be removed.

At all times the provincial centres, and even insignificant hamlets, have supplied a considerable share of the most familiar names in every branch of intellectual culture: the names of poets, playwrights, romancists, and historians: of painters, engravers, and

sculptors. London has only to a very partial extent been self-supporting and self-contained; it has been constantly recruited and strengthened by settlers from the country, who have made it their life-long home, and shed upon it the lustre of their achievements on paper, on canvas, or on marble. But this was not always so exclusively the case. Persons happily gifted in any of these directions might visit the metropolis on periodical business, which could not be dispatched by letter or proxy; but they passed their lives, after school and perhaps college days, on their native soil among their own people. Shakespeare alone occupied the peculiar position of uniting an abode during the best years of his life in London with a residence and estate in the country. It was almost as if he was bound to be unique here, too.

The type of literary workers, who, while they resorted to London in quest of publishers or for other collateral reasons, did not forsake their provincial headquarters, was mainly and most frequently that product of whose pen was isolated or at most desultory, and in either case unprofessional. We may take as illustrations Richard Barnfield, of Darlaston, in Staffordshire, and Bartholomew Griffin, of Coventry, partly because they have been repeatedly cited by the editors of Shakespeare as writers from whom he borrowed, or *vice versa*. Both these men are primarily associated with the localities to which they respectively belonged; but they equally pursued letters as a recreation, not, like Shakespeare, as a source of subsistence and a stepping-stone to fortune. His *status* as a Warwickshire gentleman was to be won in London by sheer hard application, coupled with the exercise of superlative faculties, during a course of years. To Barnfield and Griffin the muse of poetry was a gentler, if a less bountiful, mistress. They and such as they composed their elegant lucubrations at leisure intervals, or when the fancy took them. They were the prototypes, with a natural difference, of the occasional writers of later times.

In the British Museum (Addit. MS. 34,064) is a MS., within the covers of which occurs a miscellaneous assemblage of poetical effusions ranging in date between 1596 and 1653. It has belonged to a succession of owners, and was deemed worthy of republication by the late Dr. Grosart. It includes an elegy on Sir Philip Sydney, by Nicholas Breton, and other matter found elsewhere in print. There may be said, however, to be a comparatively slender amount of literary interest resident in it; but there are circumstances, presumably unknown to Dr. Grosart, which confer on it an indirect relevance to our present topic. On the flyleaf we find: "Hand in

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the Brand. Anthonie Babington of Warrington: 1596"; and in two places are the signature of *Roger Wright*. The first immediate point, to which we invite attention, is that Babington, more than possibly related to the person of the same names implicated in the conspiracy of 1586, is here more favourably and agreeably identified with certain editorial work in connection with that extremely important miscellany, *England's Helicon*, 1600. His share in the production of this work is noticed and maintained by the present writer in his new monograph on Shakespeare; and, while he prefixed to it a copy of verses subscribed with his initials, he made it a receptacle for many of those exquisite and melodious lyrics, which were in such general vogue in the days of Shakespeare, and which the latter has more than once assimilated in the songs to the Plays. We are disposed to go farther, and to harbour a suspicion that the great dramatist had some hand in the book, where, as we are all aware, he takes his place among the contributors.

But Babington was not quite the only individual in Warrington whose associations were of a literary cast. There was at this precise juncture domiciled in the same spot a certain Euphemia Carill, who can scarcely have been a stranger to him, and who is now recognized as the lady figured by Robert Tofte in his almost unique and unknown poetical volume, entitled: *Laura, or, the Toys of a Traveller*, 1597. It is assuredly a singularly unusual occurrence, that in the same provincial town, so remote from London, more than three centuries since, there were within our knowledge two inhabitants so conspicuously in touch with the literature of the day: one, a lady, inspiring a writer, who had spent much of his life abroad, with a theme for his muse; the other influencing, we can scarcely determine how far, the appearance of the most intrinsically valuable miscellany of the Elizabethan era. Tofte and his Euphemia alike went up to town from time to time, and visited the sights of London together. We learn from the author of *Laura* that his mistress and he were present at the original performance of *Love's Labour's Lost*—the earliest record of this precise nature which we have.

At different points of time during the fifteenth and subsequent centuries, and also at different levels, the provinces continued to yield a steady proportion of our most distinguished names in letters and other departments of culture. The Western shires gave us Sir Walter Raleigh and Sir Thomas Bodley, Browne of Tavistock, Reynolds, Opie, and Northcote; Somersetshire produced Samuel Daniel and Thomas Chatterton; Warwickshire, Shakespeare himself,

Michael Drayton, Sir William Dugdale, and others already noted; Oxford, Robert Burton, Anthony Wood, and Thomas Hearne; Lancashire, Ainsworth; Yorkshire, Flaxman; Westmoreland, the author of *Barnaby's Journal*; Sussex, Selden, Collins and Hayley; Kent, William Caxton; Suffolk, the Monk of Bury; Norfolk, Sir Thomas Browne. On the other hand, much of the honour belonging to the earlier schools of typography, engraving, and painting is claimable by other nationalities, whose representatives settled in London, and acquired here the highest celebrity; among printers, who combined the vocation of bookbinders, William of Mecklin, Julian Notary, Wynkyn de Worde, Richard Pynson; among artists, Vandyke, Lely, and Kneller; among engravers of seals, medals and coins, Varin, Briot, Blondeau, and Dröz; and among workers on metal, Elstrack, Pass, Delaram, Van Dalen, Hollar, Van Hove, Vandergucht, and Vanderbank. The preceding enumeration does not pretend to be exhaustive; it is obviously not so; but it is of a certain interest, because we are not apt always to recollect that the country, before so many extra-metropolitan centres were created, was so proud a contributor to the fine arts, or that so many of the fairest and brightest reputations in these pursuits are the property of foreigners. Nor should we lose sight of the circumstance, that under the Tudors and Stuarts many of the most famous musicians and composers, nay, and technical instructors of all classes, were of continental origin.

THE biographers of Sir Walter Raleigh have chiefly contented themselves with presenting his adventurous and chequered career from the points of view of an explorer, a courtier, and a poet. But Raleigh was, concurrently with his services to the cause of American discovery and to literature, not only a man of business, but an official pluralist, on whom his sovereign had conferred from time to time several more or less lucrative employments and patent offices in accordance with the practice of those days. Born in 1552, this distinguished Englishman is found in 1579 already engaged in public affairs at a distance from home; and in 1584 he received his patent for taking possession of any lands to be acquired by him, on behalf of the Queen, in North America. Prior to the last-named date, he was commissioner for the grant of wine and tavern licenses, and an original document exists, dated 1584, conferring on Jeffery Bradshawe, of Bradford, Yorkshire, the right to keep a wine-tavern there; which is so far important, that the

Sir Walter Raleigh under an unusual aspect

The Connoisseur

THE FAMILY SEAL OF
SIR WALTER RALEGH



perative to delegate to substitutes or subordinates the execution of the details connected with the discharge of what might be accounted secondary and mechanical business; and the recipient of emoluments from a variety of sources by royal favour had recourse to the expedient of using for each of his official departments a separate seal available for stamping and legalizing all papers without the necessity for his personal intervention. This system had come down from the middle ages, and in our last November issue we gave an illustration of a seal of the same character belonging to a Lombard official of the fourteenth century.

The one almost undoubtedly employed by Raleigh's representative to stamp wine and tavern licenses has not so far been recovered, but we have the opportunity of furnishing facsimiles of three others on uniface silver flans, which were formerly in the hands of the last lineal descendants of Raleigh at Bath. The British Museum might have acquired them long since, but terms could not be arranged. They are certainly relics deserving of a place in the National collection.

It may be worth while to add the particulars of the later history of these forgotten and long-lost treasures. In the eighteenth century the descendants of Raleigh—a mother and her daughter—were living at Bath in very straitened circumstances, and were gratuitously attended by Dr. Randolph, who succeeded, by using the influence of a friend, the

first mention of an actual patent for this purpose is twelve years later.

The continual absences of Raleigh from his country, as well as his manifold political and other functions, rendered it im-

Reverend George Gunning, in procuring for these ladies a Government pension of a hundred pounds a year. As a grateful return for this important service Mr. Gunning was asked to accept the seals. The eldest daughter of that gentleman married Findlater Crang, Esq., of Pitfour House, Timsbury, through whose descendant they have at last come into the market.

A BOOK of great practical use to the more seasoned collector, while it will prove pleasant and instructive reading to the less experienced admirer of oriental art, is *A History and Description of Chinese Porcelain*. The first forty pages give a concise account of the four great periods from

the disputed date when porcelain was discovered, a period of which we have no examples, to the present dynasty, commencing in 1644, which has supplied most of the specimens to our Western collections. Mr. Cosmo Monkhouse does not give his opinion one way or another, he merely states the authorities who place the date of the discovery of T'zū in the Han Dynasty in opposition to those who cleave to the later date and refer it to the Tang Dynasty; Dr. Bushell, who annotates the present work, being one of the latter.

The bulk of the book is devoted to a conscientious and elaborate description of Chinese porcelain, beginning with porcelain not painted, describing crackle, white slip decoration, and painted porcelain, which last of course takes the lion's share of space and



SIR WALTER RALEGH'S SEAL AS
GOVERNOR OF VIRGINIA, 1584



SIR WALTER RALEGH'S SEAL AS WARDEN
OF THE STANNARIES OF DEVON AND
CORNWALL 1585, AND GOVERNOR
OF JERSEY 1600

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detail. The twenty-four colour plates and numerous half-tone illustrations help the reader considerably at this juncture, and in turning over the pages one is struck constantly with the fidelity of the reproductions, especially perhaps one might say it of Plates X. and XI.; in them, one instantly recognises Mr. Salting's beautiful black and green vases, while another favourite specimen with connoisseurs is reproduced in Plate XXI., the open-work lantern decorated in soft enamels of the "*famille rose*," so often and justly admired.

It is interesting to note that Mr. Monkhouse thinks it probable that *sang-de-bœuf*, peach bloom, and other copper reds, were first produced accidentally in attempts to obtain the famous sacrificial red of Hsüan-tê, which was used as "a single glaze as well as for painting fish, etc., on white under the glaze." The enormous price which peach-blow fetches nowadays, especially in America, makes such a view as this, generally shared I believe by writers, though not so much by collectors, peculiarly interesting.

The ten pages devoted to *Marks* do not claim to be, and they are not, exhaustive, but are likely to prove exceedingly useful to the general collector, and Mr. Monkhouse considerably tells the reader, who may not know, where to find all the information he may need on the subject. A valuable Glossary and Bibliography are appended, and the complete work is issued in a limited edition by Messrs. Cassell at 30s.

It is much to be regretted that the varied merits of the Art Loan Exhibition, at Norwich, April 8-26, were not more generally known.

Exhibition Possibly it was not sufficiently advertised at Norwich in the London press; certainly it deserved much more than the mere local success which it achieved. The collection of silver plate alone would have well repaid the fatigue

of a journey from any part of England. Sir Alfred Jodrell's choice series of articles of Paul Lamerie; the Hon. Mrs. E. Trafford's complete toilet service, 1677, engraved with Chinese decoration, and believed to be, with possibly one exception, the most perfect service in this country; Mrs. Cator's silver banqueting service (which was buried for nearly two centuries in Dartmoor); the spoons and other articles of silver from the collections of Mr. Henry Birkbeck, Mr. Russell J. Colman, Lieut.-Col. J. R. Harvey, Mr. J. H. Walter, and others—these were a few of the attractions in but one of the several sections. Among

the porcelain, one of the most interesting and extensive single exhibits was that of Mr. W. H. Booth, of inscribed and dated specimens of various potteries, chiefly English, and including many pieces of great rarity. Sir James Blyth sent twenty cases of jewellery, and objects of art and vertu, and commercially representing a very comfortable fortune. These cases have never before been exhibited in public. There were a few good pictures of artists of the Norwich school, but artists of other towns and countries were



HEXAGONAL LANTERN WITH FLOWERS, BIRDS,
AND BUTTERFLIES, *FAMILLE VERTE*
From "*Chinese Porcelain*" by Cosmo Monkhouse

The Connoisseur

also represented. Indeed, after the average high quality of the exhibition as a whole, perhaps its chief characteristic was its amazing variety—a miniature South Kensington, in short.

MR. C. PURDON CLARKE, Director of the Victoria and Albert Museum, South Kensington, writes:—

**The
Hardwicke
Tapestries
A Correction**

“In the account of the Hardwicke Hall Tapestries in your current number it is stated that the cleaning and repairs of the large panel were carried out by the Royal School of Art Needlework at South Kensington. This is a mistake, as the cleaning of the cut and frayed portions of this delicate fabric was performed by Messrs. Pullar, of Perth, Sir Robert Pullar coming to London to personally attend a consultation respecting the best method for treating them. Nor was the repairing and rejoining of the several fragments performed at the Royal School of Art Needlework, but by the Decorative Needlework Society, of No. 17, Sloane Street. This Society, having very successfully repaired the celebrated tapestries at Haddon Hall, was, upon my recommendation, entrusted with the Hardwicke work.”

SEVEN of the colour plates that have appeared in THE CONNOISSEUR have been reprinted in a portfolio, with an introduction and descriptive letterpress, under the title: “**Fair Women of the Eighteenth Century.**” The plates are reproductions of colour-prints by Bartolozzi, W. Ward, and J. R. Smith; three after Reynolds, three after Hoppner, and one after Opie. The price of the portfolio is 2s. 6d. nett, and it may be ordered from any bookseller or railway bookstall, and will be sent post free for 2s. 10d. on application to the Publishing Office of THE CONNOISSEUR, 2, Carmelite House, Carmelite Street, E.C.

THE monthly supplement to THE CONNOISSEUR, “**Sale Prices,**” has made a new departure by opening a column for private sale and exchange.

WE may remind our readers that “**The Artist**” now belongs to the proprietors of THE CONNOISSEUR, and is published in a new and enlarged form.



EGGSHELL WARE, FAMILLE ROSE
From “*Chinese Porcelain*,” by Cosmo Monkhouse



THE most important picture sale in March was that which took place at Christie's on March 8th, and which included forty-seven pictures

Pictures from Battle Abbey, sold in consequence of the recent death of the Duchess of Cleveland and of the sale by auction of the Battle Abbey estate. To all who had visited the historic castle, which stands not far from Hastings, it was well known that it did not contain art treasures which could for a single moment bear comparison with the wondrous collections still harboured in many country mansions belonging to noble families; but when the pictures, removed from their surroundings on the medieval walls of the Abbey, were brought into the prosaic sale room and submitted to the strong glare of its top-light, they revealed themselves, for the most part, to be of even less merit than had been expected, and consequently, except in a few cases, prices ruled very low.

The principal exception was a picture by Jan Van der Heyden (1637-1712), *A View of a Dutch Château*, with figures and animals by Adrian van de Velde. The château stands in a park, and on a road in the foreground are to be seen a man on horseback, and another on foot carrying a gun on his shoulder, while several dogs and a few sheep complete the life interest of the picture. Van der Heyden is especially famous for the marvellous skill with which he painted the most trifling architectural details; in his buildings every brick can be separately identified, and yet this wealth of detail is never obtrusive and never destroys the breadth and harmony of his compositions. The painter was at the same time an engineer of a very high order, and we can but marvel at his industry when we remember that besides painting landscapes with all the care and finish of a miniaturist, he found time to invent the fire-hose and to carry out the lighting of the city of Amsterdam. Like many other painters of his time, including Hobbema, Jacob Ruysdaël, and Wynants, he frequently had recourse to the no less famous Adrian van de Velde to add figures and cattle to his landscapes.

The picture from the Battle Abbey collection is fully described in *Smith's Catalogue Raisonné*

(Supplement, No. 29); it was exhibited at Antwerp as far back as 1838, and again at Manchester in 1857. It measures 18 ins. by 23 ins., and is of fine quality, though not in the master's best manner. It excited very keen competition, and there being two practically unlimited commissions in the field for its acquisition, it reached the much exaggerated price of 2,300 guineas—in our estimation fully £1,000 in excess of its real value.

It is not often nowadays that a life-size full-length portrait by Gainsborough finds its way into the sale room, and that of *James Quin, the Actor*, which figured in the same collection, therefore attracted much interest. The actor was, when portrayed by Gainsborough, neither handsome nor even pleasant-looking, but his face was full of character, none of which has been lost by the artist in transferring his features to canvas. He is seated against a green curtain background, holding a book in his right hand; he wears a large powdered wig, and a dark dress relieved with gold lace and white lace cuffs. The picture is not attractively beautiful, nor in the best of condition, but it is an undisputable Gainsborough, and with all its faults was extremely cheap at 400 guineas.

Of the other pictures from Battle Abbey little need be said. *La Gloria di Titiano* was a sketch by Titian for the large picture in the Escorial known as the *Apotheosis of Charles V.*; it is vouched for by Dr. Waagen, and may be the work of the great Venetian master; but it is wholly uninteresting, and was sold for 55 guineas. A very indifferent, though probably genuine, Adrian van Ostade, *Interior of a Dutch Tavern*, reached 210 guineas, and a small Berchem of fair quality, *A Cavalier and a Lady*, 155 guineas.

Among the pictures from various properties sold on the same day, there were several belonging to the Early English School; the most notable were two works by George Stubbs, R.A. (1736-1806), the famous painter of horses and sporting scenes. The one, a *Portrait of "Eclipse"* (foaled in 1764), with the owner, Mr. Wildman, and his two sons, in a landscape, besides being a work of art of great merit and no small decorative beauty, possessed the

additional attraction, for persons of a sporting turn of mind, of representing a famous race-horse. This fact accounts for the high price, 660 guineas, which Sir Walter Gilbey had to pay in order to add it to his well-known collection of sporting pictures. The other picture by Stubbs was a group of portraits of *Mr. and Mrs. Saltonstall and Daughter*, with a horse, at Hillingdon Hall, Uxbridge, the ladies in white satin dresses, a very graceful and prepossessing composition, dated 1769; this, however, not being a sporting picture, went for a much lower figure, namely, 200 guineas.

The only English portraits of any interest were a Sir T. Lawrence and a Hoppner. The former, a *Portrait of Jean Babington*, of Rothley Temple, aunt of Lord Macaulay, is a fair example of the master, and though the lady represented is not beautiful, it fetched 400 guineas. The *Portrait of Thomas Babington*, noted for his interest in the abolition of slavery, is a striking example of Hoppner's male portraits, in his later period, and was sold for 180 guineas.

Only two more pictures of the Dutch school call for notice at this sale. *Le Roi Boit*, a characteristic tavern interior with boors drinking, by David Teniers, described in *Smith's Catalogue Raisonné*, No. 515, an engraved picture of very fine quality, was knocked down for 400 guineas; whilst a small full-length *Portrait of a Prince of Orange*, in armour, by Gerard Terburgh, reached 340 guineas. At the sale of the Kums Museum at Antwerp, in 1898, this picture had only fetched £132. (See illustration.)

The following Saturday witnessed the dispersal of the collection of the late Alexander A. Ionides, Esq., and other properties, and might with justice be called a pre-Raphaëlite day, for Burne-Jones and Dante Gabriel Rossetti carried off chief honours. *The*

Dream of Launcelot at the Chapel of the San Grael, a large picture by Sir E. Burne-Jones, fell for 720 guineas, which may seem a low price for so important a canvas. It is one of the cartoons executed by the artist for a series of tapestries illustrating *The Quest of the Holy Grail*, and if notable in any sense it is so merely because it embodies all the faults of Burne-Jones, and extremely few of his qualities. This no doubt accounts for the lack of competition excited by the picture, which at the price named was bought in

by its owner. Far more attractive, though of smaller size, was the same artist's *Luna*, which very much resembles in composition G. F. Watts' well-known picture of *Hope*. The work is a subtle and beautiful harmony of various shades of blue; it is full of poetic feeling, and does not seem dear at 230 guineas.

Rossetti, besides a few chalk drawings, was represented by a characteristic head of girl, entitled *The Rose*, which was sold for 170 guineas; a small panel by G. F. Watts, *Joan of Arc* in armour, reached 160 guineas; and *Gentle Spring*, by F. Sandys, 180 guineas.

On March 22nd there were offered a goodly number of pictures of fair quality of the Dutch school. The highest price, 1,050 guineas, was brought by a

Portrait of an Old Woman, in red dress with pearl ornaments, attributed by the catalogue to Rembrandt. The picture had been hung high up during the exhibition preceding the sale, the auctioneers evidently considering it an object of small importance. No doubt they were right in refusing to acknowledge it as a genuine Rembrandt; but several people recognised the portrait as a good work by Nicolas Maas, and thus is the price accounted for. A similar occurrence was in the case of the portrait of *Madame Schinderlin*, catalogued as by Sir J. Reynolds, but in



A PRINCE OF THE HOUSE OF ORANGE
BY GERARD TERBURGH

In the Sale Room

all probability the work of the Rev. W. Peters, and even as such well worth 420 guineas, for it is a very graceful and pleasing picture.

A panel by Albert Cuyp, *A Landscape, with figures and cattle near the falls of a river*, fetched 260 guineas; a small *Landscape*, by J. Ruystaël, 230 guineas; whilst among English pictures, a very small panel, 8½ ins. by 11 ins., by Patrick Nasmyth, was sold for 290 guineas; and *The Marriage*, a charming composition by F. Wheatley, R.A., for 280 guineas.

The chief feature of the April sales consisted in the three days' sale of the whole of the remaining works of the late T. S. Cooper, R.A., comprising his pictures, drawings, studies from nature, and sketches, in all 491 lots, which produced a total of £8,172 (April 12th, 14th, and 15th). As some of these "lots" contained twenty or more sketches by the late artist, it is reasonable to suppose that every collector in these islands can now boast of possessing "a bit of Cooper" of the most undoubted authenticity.

The sale calls for very little notice in detail, seeing that nearly all the pictures in oils were of his later and last period, during which his cattle had ceased to "live." The highest price was paid for a fancy subject, *Pushing off for Tilbury Fort*, 1884, on a canvas 90 ins. by 130 ins., 560 guineas. A few of the others ran into three figures.

Sir J. Charles Robinson's pictures of old masters formed more than half of the sale on April 19th, but very few of them were of any consequence, in spite of the array of "selling" names; one, however, was of undoubted interest to English collectors, a portrait by William Stretes of Edward VI., a three-quarter figure, in red surcoat lined with white fur, black cap with plume, and crimson tunic embroidered with gold, in front of him are two books inscribed respectively, *Novu: Testamentu* and *Vetus Testament*, on panel 37 ins. by 30 ins., 900 guineas. It may be here mentioned that a portrait of the same and by the same artist was lot 43 in the Hamilton Palace sale, where it was erroneously catalogued as by Holbein, and where it realised 760 guineas; that highly important picture measured 66 ins. by 35 ins. It would be interesting to compare the two portraits.

Of Sir Charles Robinson's Italian pictures we need only mention one, an important portrait of a man, by Bartolommeo Veneziano, half-figure in black and red robe embroidered in gold, holding a pair of compasses in his right hand, 350 guineas.

Among the old pictures from various sources which followed Sir Charles Robinson's collection, one of the most important was the Earl of Gains-

borough's portrait by Sir P. Lely of Frances Lady Digby, in brown and grey dress, seated under a tree, 350 guineas.

Sir Charles Robinson's collection of drawings of the English school, in water-colour, sepia, charcoal, pen-and-ink, and pencil, came up for sale on Monday, April 21st, and comprised a really remarkable series of thirty drawings of Gainsborough, the three most important being: a lady, seated by the side of a sculptured pedestal, resting her head on her hand, 350 guineas; the Duke and Duchess of Cumberland, sketch for the picture at Windsor Castle, 125 guineas; and the artist, seated, with a sketch book, 125 guineas.

The most interesting feature of the sale on April 26th, consisted of the small but important collection of modern pictures and water-colour drawings formed by the late Mr. Charles Dorman, among which were: a drawing of a woody landscape, with peasant girls and sheep, by Birket Foster, 200 guineas; an early example of T. S. Cooper, cattle, sheep, goats and kid on the downs, 1848, 350 guineas; an exceptionally fine work of Peter Graham, *A Sea-girt Crag*, 1886, 840 guineas; and two pictures by J. Israels, a cottage door with peasant woman, child, and pigeons, 21 ins. by 27 ins., 540 guineas; and a fisherman's family, on panel, 14 ins. by 19½ ins., 440 guineas.

Among the miscellaneous properties sold on the same Saturday, only two or three pictures need be particularised here—a pair by Sir E. Burne-Jones, illustrating the legend of St. George and the Dragon, *The Petition to the King*, 1865-6, 520 guineas, and *The Fight*, 720 guineas; and an example of George Vincent, a view on the river Yare, near Norwich, with wherries, haycart, cattle, and figures, on a road in the foreground, 620 guineas.

It is not easy, in connection with such a sale of old masters as that of May 3rd, to give a satisfactory summary, which, however, is all that we can find room for here. It is probably an unprecedented circumstance for a very miscellaneous lot of 116 pictures, derived from a variety of sources, to draw a total of £59,604. There have been Saturdays with bigger totals—the Dudley sale in 1892 and the James Price sale, in 1895, for instance—but, in its way, Saturday, May 3rd, will remain for a long time an important date in the annals of picture sales.

The beautiful Hobbema, *Peasants Shaking Hands*, an exceptionally well-finished and clear work of the master, produced 9,200 guineas, the third highest price paid for a Hobbema at auction in this country, Lord Dudley's example of this master, *View in Holland*, which sold for 9,600 guineas in 1892, still

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maintaining the record, the second being Mr. Blathwayt's *View of a Woody Country*, which sold for 9,400 guineas in April, 1901.

The second and third "prices" of the day went for two important examples of Raeburn, one canvas containing portraits of the two sons of Mr. David Munro Binning, which, at 6,500 guineas, completely eclipsed by many times over the previous Raeburn record; and another of the same size (50 ins. by 40 ins.), with the portraits of George and Maria, children of Professor Dugal Stewart, 3,600 guineas. Mr. Barton's example of Raeburn, a portrait of Anne Cunningham Graham, sold on the same day, realized what would have been a big price but for the two foregoing, viz., 1,250 guineas. Taking price as a criterion, the family picture, by Sir Thomas Lawrence, of Mr. Charles Binny and his two daughters (94 ins. by 72½ ins.) realized much more than had been anticipated at 1,950 guineas, and goes to Paris, probably *en route* for America.

The very brilliant example of P. de Hooghe, *An Interior with a Woman and Child*, after a sharp struggle went for 1,350 guineas,—a curious comment on the 10 guineas at which it was started with a I-don't-want-it-at-all expression of an eminent dealer who eventually secured it. There were at least four "knowing" ones who attended the sale with the firm conviction that they were going to get it for nothing; the "reserve" put upon it is said to have been only 40 guineas.

No less than three of Mr. Barton's pictures realized an identical sum—1,150 guineas—J. Constable's *Gillingham Mill*, a Norfolk landscape by J. Crome, and Gainsborough's portrait of *Squire Rowe*; R. P. Bonington's *Fisher-boys on the Beach*, the first lot in Mr. Barton's property, 1,250 guineas; Cecil Lawson's *Valley of Doon*, 1882, acquired in 1896 for 550 guineas, 1,560 guineas; J. Linnell's *Windmill*, 1846, 810 guineas; G. Morland's *The Shepherd's Meal*, 1793, the engraved picture, 920 guineas; P. Nasmyth, *A Surrey Homestead*, 1826, 750 guineas; these four were also in Mr. Barton's collection, which consisted of 55 lots and produced a total of £21,779.

Most of the eight or nine Romneys, from various sources, were curiously enough early in date and excellent in quality, one, a portrait of Hester, wife of the 11th Earl of Clanricarde, in pink dress, going for 880 guineas, the portrait of one of her daughters in crimson dress, 920 guineas, whilst a portrait of Miss Mary Waring, in red riding habit, sold for 800 guineas. There were two pastel portraits by J. Russell, R.A., one of *Sarah White as Hebe*, dated 1794, 800 guineas, and the other, *Miss Freeland*,

1789, 500 guineas. An undoubtedly genuine Holbein, a portrait of a gentleman in black dress and cap, on panel, 660 guineas; an exhilarating little picture by F. Hals of a laughing boy, on panel, 14 ins. by 13 ins., 780 guineas, and Il Ghirlandaio, *The Adoration of the Magi*, 720 guineas.

Very few picture sales of any importance were held in Paris during March. On March 10th, a small collection belonging to Monsieur Jules Lenglard, was dispersed at the Hôtel Drouot. Although it contained nothing of transcendent merit, there were still a few pictures worthy of notice. A *Fête Champêtre*, by François Watteau, nephew of the great Antoine Watteau, and son of Louis Watteau de Lille, was sold for £396; it is an extremely pretty composition, containing a large number of figures, although somewhat dry in execution. Mdlle. Gérard, the pupil of Fragonard, was represented by *Le Triomphe de Raton*, an amusing and graceful interior scene with ladies, children, and dogs, £356. Two fine still-life pieces, by J. Weenix, representing *Dead Game*, were hotly competed for, and fetched £240 and £204 respectively; the former had been sold at Ghent in 1779 for exactly a twentieth part of its present price. A beautifully fine miniature, by Van Blarenberghe, representing an Italian castle, with numerous tiny figures, signed and dated 1756, fetched £242.

The collection of M. Louis Kerchner, disposed of in the same rooms, on March 13th, was chiefly remarkable for some good works of the Barbizon school. The best was a *Soleil Couchant*, by Corot, which fetched the highest price, £1,060. Two other works by the same master, *Vue d'un hameau en Picardie* and *Pâturage à Ville d'Avray*, were sold for £752 and £400 respectively, whilst Daubigny's *La Gardeuse de Vaches* reached £540, and his *Le Laboureur* £368. *Un Canal à Venise*, by Ziem, was knocked down for £492, and his *Tripoli d'Afrique* for £400.

This painter's works are steadily rising in value, and already his earlier pictures are worth comparatively large sums of money, though his present paintings, and those of recent years, lag far behind in price as well as in quality.

A fine collection of his works was to be seen at the Hôtel Drouot on April 7th, at the sale of the pictures belonging to M. Paul Baudry. A large and important canvas, *Veille de Fête, à Venise*, proved the chief attraction of the sale; it is a striking and characteristic example of this master colourist, and no one was surprised to see it reach £720. *La Grande Assomption* is another view of the Grand Canal, with a

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**LADY RUSHOUT
AND HER
DAUGHTER**

Engraved by T. Burke
after Angelica Kauffman, R.A.





In the Sale Room

beautiful sailing-vessel in the middle foreground and the dome of Santa Maria della Salute in the distance; it is nearly as large as the preceding work, and fetched £480. There were altogether eleven works by Ziem—various subjects, painted at various periods of his career. Among the pictures by other artists, a *Magdalen* by Henner—a nude figure, painted in his well-known and very personal style—fetched £368; and another nude figure of a very different character, *Angélique*, by Ingres, £348.

THE sale of the Msnizech collection of pictures by old masters, which took place at the Salle Petit in Paris on the 10th and 11th April will undoubtedly prove one of the best picture sales of the season either in Paris or elsewhere. The total amount realized by the two days' sale was £31,200, which amount was obtained from dealers of every nation, since practically all the stars of the picture world were present, and all helped to swell the competition for the choicest works. The first day's sale consisted chiefly of paintings by old Flemish and Dutch masters. The biggest price for any individual work was £1,400, for a picture by Frans Hals, one of whose paintings recently sold at Christie's for £3,500, while a sketchy head by him fetched £890 at Christie's on the 3rd of May, so that the price was by no means above the average for that master's rare authentic work. A portrait by Kleinberger made £1,080, and two pictures, painted under F. Hals's supervision, by one or other of his pupils, reached £640 and £320 respectively. A fine portrait of a lady of rank by that scarce master, Ravenstein, made £524, and four other portraits, two male and two female, by the same artist, ranged in price from £424 to £480 apiece. The second day's sale, chiefly of French and Italian masters, which resulted in a grand total slightly less than that of the first, provided what was emphatically the sensation, in the portrait by Largillière, of Mlle. Duclos, which, after the most spirited bidding by several large buyers, finally fell at £1,880. The portrait of Mme. de Puysiegur, by the same artist, was acquired by the same connoisseur for £1,200; that of her husband making £80 more.

The two next highest prices were given for works by early Italian masters; a portrait of a man in a red hat, Florentine school, fifteenth century, making £1,044; and a painting of the Virgin and Jesus, surrounded by different saints, £820. The pictures of Largillière were undoubtedly the attraction of the day, in fact, of the sale.

At the dispersal of the Rainneville works of art, at the Hôtel Drouot, a pair of Louis XV. fauteuils, in

carved wood, covered in tapestry with figures of animals, etc., made £720. The woodwork was signed by Nogaret, a cabinet maker of Lyons. A Louis XIV. case clock in ebony, with ormolu mounts, fetched £380 at the same sale.

On April 23rd, also, at the Hotel Drouot, at the Denière sale, a carved and gilt Louis XVI. drawing-room suite, consisting of a couch, two arm chairs and twelve occasionals, fetched £720. The suite had been re-covered.

The sale in Rome of the contents of the Guidi Museum, which occupied the closing week of April, will be reported in full in the July number, for want of space in our present issue.

The two days' sale of the late F. O. Matthieson's pictures, which took place in New York at the beginning of April, will without a doubt be the best of the season. The highest price paid for one picture on the first day was the £2,600 for *Arabs crossing a Stream*, by the great German master, Adrian Schreyer, whose pictures are barely appreciated in England, while their merits have long been recognized both by Continental and American collectors. Rosa Bonheur's picture of a Normandy horse made £2,440, and an important work by Edouard Detaille £20 less.

The second day's sale produced the sensational prices, £10,000 for a Holy Family, by Rubens, and £7,300 for Jules Breton's magnificent landscape, *Harvesting Poppies*, which created great excitement, as it was really less anticipated than the Rubens. The other important prices were £3,300 for a fine Troyon, and £3,200 for the portrait of an old man, attributed to Rembrandt.

Another fine picture sale, which took place about ten days after the Matthieson one, was that of Mr. Blakeslee's collection, which realized a total of just under £34,000, the top price being £2,600 for Constable's *Opening the Lock*. A fine Fritz Thaulwo made only £410, and Beechey's portrait of Admiral Ross did not get beyond £300—a decided bargain as Beechey's work goes.

THE library of the late Lt.-Col. Hibbert, of Brandon, Norfolk, which Messrs. Sotheby sold on April 9th and three following days, for more than

Books £12,000, was far from being extensive.

On the contrary, the collection was a comparatively small one, though of excellent quality, Colonel Hibbert having apparently accepted very little which was not in the finest possible state. At the time of sale a few books were found to be slightly defective, but taken for all in all the library contained a selection of works equally remarkable for their character and condition. The majority had

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been bound by Bedford in good style, and looked exceedingly well on the shelves to which they had been temporarily removed pending the sale. The library was one of those which deserve to be transferred *en bloc*, though perhaps that was hardly possible in the present instance. There was, at any rate, something pathetic in this four days' dissipation to the winds of books that must have taken years to accumulate, and in their time been ranked with household gods.

This is so, of course, in every instance where books, got with difficulty and greatly treasured as friends, are sold one at a time to the highest bidder, who cares nothing about them, in all probability, beyond the sentiment that is imprisoned within their market value. From this view of the case, even the Scholar's tattered library, worthless from the pure worldly standpoint, so worthless that it is sold in "parcels" with great haste, is seen to be invested with a halo akin to romance. Books, whether they rank among the aristocrats of the well-appointed mansion or among the plebeian faction that haunts dark corners in some lowly cottage, make secret history alike, and could a tale unfold. So, too, they depart like shadows as they came, carrying with them many shadowy things unknown. There are some people who do not like to see books sold at second-hand at all, and hate to read of record prices, but these live in a world apart, and cannot be argued with. They are like Lord Lytton's bookseller, who dealt in works of magic, and was so afraid of shadows that he not infrequently bought back at night what he had sold in the morning.

Colonel Hibbert's library had been formed on a classic basis, and contained little or nothing that was not classical and of the best. Shakespeare was represented by all the four folios, which realised in the aggregate no less than £2,273; the first selling for £1,050, and the third for £755. As a matter of fact, the third folio is more difficult to meet with than the first, as a large number of copies were stored in the Crypts of St. Faith's at the time of the great fire, and perished accordingly. Some of Shelley's works also brought very high prices. *Zastrozzi*, 1810, with the half-title, sold for £150; *Queen Mab*, 1813, for £60; and *Adonais*, 1821, a presentation copy, with the author's inscription on the fly leaf, for £270. These pieces were, of course, in the finest condition, but, all the same, the prices were very high, and contrast strangely with those which would have been realised only a few years ago. Just now there is a craze for "literature" as something altogether different from mere words thrown together by inferior craftsmen. At one time the gulf

was not so wide that it might not be bridged, and most collectors had books of all sorts. Richard Heber was one of the fraternity of general lovers. He had collections of miscellaneous books at Paris, Antwerp, Brussels, and other continental towns, to say nothing of London. These were all sold by auction after his death; the sale occupied 202 days, and flooded the market with rubbish. Between the Heber of 1830 and the collector of to-day there is indeed a great difference.

On April 14th the late Miss Ormerod's Library was dispersed by Mr. J. C. Stevens. This was essentially a "working" collection, which from the aspect of pounds, shillings, and pence, calls for little remark, the highest price realised being but £30 for a set of the *Gardener's Chronicle*, from its commencement in 1841 to 1881, forty-nine volumes in all. Miss Ormerod's position as a naturalist is, of course, well known, and there is no occasion to refer to it in detail. As might have been expected, she had accumulated such books as were likely to prove useful, and was not therefore a "collector" in the strict application of the word.

On the 21st of April, Messrs. Sotheby commenced a sale which for duration carries the memory back to the good old days, since it only concluded on the 2nd of May. The Catalogue was described as being of the valuable and extensive Library of Printed Books, Illuminated and other important Manuscripts, of the late Henry White, Esq., J.P., of Queen's Gate, W. That it was most extensive goes without saying, since the catalogue contained 2,347 entries carefully printed on 250 quarto pages. Mr. White was a collector of renown, a very Nimrod in the matter of books, and, it must be added, a very discriminating buyer as well. Many persons go to the auction rooms desirous of nothing in particular, or divided in their minds what they shall or shall not buy. Mr. White, on the contrary, made his mind up beforehand, and did not trouble himself over-much with monetary details. He usually bought what he wanted, giving his opponents a good run whenever, for any reason, he thought fit to retire from the contest. And the number of valuable books he would buy on occasion was very extraordinary.

Roughly speaking, Mr. White's Library consisted of Manuscript and Printed Bibles, Early Manuscripts with illuminations and ornaments, Horæ, Prayer Books, English and Latin Classics, and works with fine or rare bindings. His copy of the *Editio Princeps* of Homer, printed in two volumes at Florence in 1488, sold for £202, and high prices were realised for many other choice works of the peculiar kind affected by advanced collectors who

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follow the older school rather than the new. The bindings included some fine examples of seventeenth century French and Italian workmanship, and several others bore the arms of Queen Elizabeth, Charles I., Marie de Medicis, Cardinal Vitellotius, Antoinette Lezurier, Cardinal Louis de Bourbon, and other noted owners of the past. A book-lover with plenty of money nearly always turns his attention to historic bindings, the most elusive quarry that it is possible to hunt down, and perhaps after a life's work succeeds in acquiring fifty specimens, assuming that fortune has helped him in his quest.

Talking of bindings reminds one of the French king, Henri III., who died in 1589. That monarch made a decree that ordinary citizens should not decorate any single book with more than four diamonds (quality not stated), nor the nobility with more than five; he himself, and a few other scapegraces of the Royal House were under no restriction. After a life of shameless vice and crime the King established the Order of the "Penitents," and to shew his deep contrition invented a new binding, gloomy and austere, of black morocco. Sometimes with the Arms of France appear a death's head, cross-bones, tears, and other emblems of woe, including a joke in the form of a motto, "*Spes mea Deus*." A faithful lover of bindings would give an ear, and perhaps two, for an example shewing a rainfall of Henri's tears. But alas! his bindings are practically not to be had. They are scarcer far than those of Lorenzo the Magnificent or the lively Diana of Poitiers.

The great feature of Mr. White's collection consisted, however, in the numerous illuminated Horæ he had managed to secure. These brought sums ranging from £329 to £20. The one that realised the larger amount was a very fine though small ($6\frac{3}{4}$ ins. by $4\frac{1}{2}$ ins.) specimen, written in Gothic letters on vellum by an Anglo-Norman or English scribe, and bound in morocco extra by Capé. It contained fifteen miniatures, chiefly in diapered backgrounds of red and blue. This was a very unusual specimen, as it will have been noticed that nearly all illuminated miniatures of the fourteenth and fifteenth centuries disclose a landscape in the background. In this instance the miniatures had either none or only bare suggestions of landscapes, the diapered backgrounds doing duty for them. There is, perhaps, not very much in the distinction, yet that it made a difference in the price cannot be doubted. In all these cases peculiarities count for much more than most people are perhaps aware of.

To do full justice to any library of the importance of Mr. White's would need a folio, for there was scarcely any book in it about which much might not

be written. Suffice it to say that it realised upwards of £18,000, and that it will assuredly be a long time before any one else, beginning now, will be able to gather together such a varied and important selection of works of such a special kind. This remark is, naturally enough, equally applicable to all collections which are not of a miscellaneous character. To specialize is the tendency of the day with respect to almost everything, and gaps in a series are invariably most difficult to fill. It is said that the celebrated Charles Nodier spent many years of his life searching for a genuine copy of the Elzevir Virgil of 1636. Virgils he had in plenty, but this particular one eluded his pursuit, and the space he had left for it to fill remained empty almost to the day of his death. And yet when found it was not worth having, save for sentimental reasons, for the book is crammed from the first page to the last with the most shameful textual errors, all of them crimes against the great Roman singer.

Lieut.-Colonel Lambert's library, which Messrs. Puttick & Simpson sold on April 14th and two following days, contained little of interest. There was, however, a remarkable collection of engravings, water-colour drawings, broadsides, cuttings, and other miscellanea bound up in a volume, relating of all things in the world, to barbers and hair-dressing. Now if there is one thing which would seem to lend itself less to enterprise in this respect than another, it is surely the barber's block, whether living or dead makes no matter. Yet this collection sold for £38, a spectacle which afforded yet another proof, if indeed any were needed, that everything, no matter how trifling, is of interest and value if only there be enough of it. The auctioneers said that the collection was unique, and that without doubt is true. The result of many years' labour in such a cause would else be poor indeed.

A sale which took place at Messrs. Hodgson's on April 30th must not be overlooked. It consisted *inter alia* of a variety of books and leaflets printed at Horace Walpole's Strawberry Hill Press, and bequeathed by him to the Hon. Anne Damer, his executrix. Many of these are in themselves very rare, a few only having been printed for private circulation, while others were of extreme interest by reason of their associations. Among the works in the latter category was Gray's *Odes*, printed at Strawberry Hill in 1757. This copy belonged to Horace Walpole, and contained on fifteen of its twenty-one pages notes or criticisms in his handwriting. It realized £171. Another desirable piece consisted of Walpole's own copy of *A Reply to the Observations of the Rev. Dr. Milles*. This, too, had a long note in the autograph of the author. Dr. Milles had ventured to throw doubt on certain arguments in the *Historic Doubts*,

and in the judgement of the few who read this reply was badly handled for his pains.

One of the rarest of the Strawberry Hill productions is Lady Craven's *The Sleep Walker*, a comedy translated from the French of Comte de Pont de Veyle. Only seventy-five copies were printed to oblige the authoress, and most of them are doubtless now lost. This one realized £19 5s. It is, of course, useless to speculate upon the value of works like this, for they are worth exactly what they will fetch, neither more nor less. Who, for example, could possibly tell the value of such a highly unusual and curious "lot" as an *Incantation for Raising a Phantom*, written by Walpole on two folio pages. It brought nearly £30, and may have been worth the amount, for it is of some interest. It seems that Walpole was desirous of imitating the witch scene in *Macbeth*, with its "liver of blaspheming Jew" and other horrors, and actually had the incantation performed by "His Majesty's Servants in Westminster" in 1789.

Walpole was indeed a man of refined leisure, who loved to surround himself with objects of artistic taste. Everything that he had and did seems to have served its purpose of adding to the lustre of his fame. He died in 1797, and the vast accumulation of works of literature, antiquity, and art that he had gathered together with so much success and with such discrimination actually remained intact for forty-five years, which is perhaps forty-three years longer than such a collection might be expected to exist intact under ordinary circumstances at the present day. This sale at Hodgson's is an echo of the past recalling many memories, among them a vision of Chatterton, hunted down by, comparatively speaking, a mere elegant lounge along the broad and pleasant road of letters—by the man of intellect but of no critical ability who virtually killed in ignorance the boy, his master.

THE remarkable sale of miniatures, which took place at Christie's during March, and which was accidentally omitted from our last issue,

Miniatures contained no less than eight Cosways, two Hilliards and one Plimer, and the prices were entirely in sympathy with the quality of the paintings. Six of the Cosways were of extraordinary interest, since they possessed an absolutely clear record from the time they left the artist's hands till their appearance at Christie's. They were bequeathed to Colonel Vernon, of Harefield Park, Uxbridge, by Miss Caroline Vernon, who was a Maid-of-Honour to Queen Charlotte, and who died in 1822, a year later than Cosway himself, so that she must have had the miniatures almost straight from the artist.

The total amount realized by the six was just short of £3,000, or nearly £500 apiece. The portrait of Mme. du Barry, with powdered, curling hair, and wearing a pink coral necklace, made £1,050; the next highest price paid being for the likeness of the Duchess of Cumberland, with powdered hair and ringlets, and in a white dress, with large pearl earrings, which reached £987; her husband, in scarlet costume, only making £204 15s.; while Colonel Béranger and General Tollemache made respectively £399 and £315; a little profile miniature in monochrome, on a dark blue ground, of Louis XVI., only fetching £9 19s. 6d. The portrait of Mrs. Fortescue, also by Cosway, but from another source, made £955; it represented her with curling, powdered hair, wearing a train, and dressed in black, with a wide lace collar, and a necklace of pearls and pink coral. The portrait of the Hon. Mrs. Cochrane, with long, curling, powdered hair, bound by a white fillet, and a white dress and cravat, by A. Plimer, sold for £420; while two gems by N. Hilliard, the earliest of all our miniature painters, and also one of the best, showing a lady and gentleman in black costume, wearing large ruffs of the date of James I., were extraordinarily cheap on their merits for £210.

The only miniatures of importance sold last month (which, however, were of great importance artistically as well as sentimentally) were those which came up both at Christie's and Foster's rooms on the same day. Those sold at Christie's comprised examples by Cosway, Plimer, Smart, Collins and Hone. The highest price paid was £651 for a portrait of the Hon. Mrs. Dawson Damer, in a black and white dress, with a lace Medici collar, wearing a pearl necklet, and with waving brown hair. This miniature, which was contained in a gold fitted leather nécessaire, with a gold shield clasp engraved with the monogram of Maria Cosway, was signed by R. Cosway, and framed in an oval gold locket, inscribed and dated 1785 at the back. It was left by the Baroness Cosway, widow of the painter, to Lady Cosway, and has been in the family ever since; so that the price paid cannot be considered excessive, considering the added sentimental value. The same remark applies to the two miniatures, also by Cosway, of George IV., when Prince Regent, with powdered curling hair, and wearing the Star of the Garter, and of Mrs. Fitzherbert in a white dress, with knots of blue riband, and a large lace cap on her powdered ringlets, which were sold, together with two gold lockets containing locks of their hair, for £546. A very delicate and beautiful miniature by Richard Collins, whose work so seldom comes into the market, was decidedly cheap at £110 5s. It represented the Duke of Sussex at the

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age of sixteen, in a purple coat, striped waistcoat, and white cravat, with his hair falling loosely over his shoulders. A portrait of a lady in a pale blue dress and lace fichu, with feather tips in her curling powdered hair, by John Smart, signed and dated J. S., 1784, was acquired for £84; while £210 was the final bid for an exceedingly fine miniature of a very pretty woman dressed in a black and white dress, with a mob cap, ornamented with blue ribbons, on her powdered hair, by an unknown artist, as to whose identity there was considerable speculation amongst the *cognoscenti*. The other miniatures, including three by Hone, and several very fine male portraits, went at decidedly bargain prices; a very bold though finely executed likeness of a Dutch noble in gold rivetted armour and embroidered crimson scarf of the time of James I. only making £15.

A fine oval enamel of a gentleman in blue coat and cravat, with powdered flowing wig, of the time of George I., was sold for £11 11s., with no artist's name attached, although that of Frederic Zinck would hardly have been disputed.

The one pair of miniatures, which, as already stated, were sold at Foster's on the same day as the Christie lots, were each of them signed with the neat monogram of Andrew Plimer, and dated 1786. They represented William, fifth Duke of Devonshire, and Georgina, his Duchess (and Gainsborough's), and realised 580 guineas. It may be incidentally noted that both these, and the three important lots at Christie's, were purchased by the same dealer.

A FAIRLY large number of fine bibelots were sold last month at good prices, and the same remark applies to the clocks, chiefly in ormolu.

**Objects of
Virtu** £147 was given for a small table clock, in pedestal case of red tortoiseshell and ormolu; £63 for an old English chime clock, by Roskell, of Liverpool, in a Chippendale mahogany case. The most interesting and certainly the most decorative clock sold, was one by Furets, in a white marble case of architectural design, inlaid with three panels of blue and white Sèvres biscuit, representing children, and richly mounted with ormolu, a nymph and a cupid at either side, and a vase above the clock, which realized £136 10s.

A fine Louis XVI. gold box, enamelled sage-green with white stripes and jewelled border, the lid inlaid with a miniature, fetched £150, in the same sale at Christie's as the Cosway miniatures, and a number of other boxes and nick-nacks made from £40 to £100 apiece. A good sixteenth century Italian bronze of Meleager, with a dead boar, and hound,

8 ins. high, realized £105; and a pair of ormolu vases, by Thomire, £52 10s.; while a gigantic pair of eighteenth century lead garden vases, decorated with masks and drapery in high relief, and 62 ins. high, made £75 12s.

The two days' sale at Christie's of the collection of Chinese and Japanese objects of art, formed by the late Mr. Charles Bryant, although a great amount of care had evidently been spent in selection and classification, produced no single price of importance, the biggest sum paid for any one lot being £73 for a pair of Nankin bottles. The total amount realised was in all probability far less than had originally been paid by its late owner, especially if he bought a few years back, when Japanese art was commanding much higher prices than it does to-day.

The weeding out of Sir Charles Robinson's collection of antique sculpture and early European works of art, occupied two whole days at Christie's, and produced on the whole very disappointing results. Since many of the Greek and Roman things at all events, were bought in, the prices recorded must not be taken as any criterion of their actual saleroom value. The sale was, for various reasons, not necessary to mention here, exceedingly unpopular with the professional section of art collectors, and suffered in consequence. Of course, all Sir Charles's finest works of art were omitted from the catalogue, though even the things which that most astute collector did not deem worth keeping, formed a highly instructive lesson in Renaissance and antique art, to all such as chose to avail themselves of the opportunity.

Sir Charles, during his long career, has held various Government art appointments, in the South Kensington Museum and elsewhere, and while engaged in adding to the artistic treasures of his country, has never hesitated to avail himself to the full of all opportunities, and they must have been many, for enriching his own collection; and some of his most treasured works of art, especially of the Gothic and Renaissance periods, will, it is to be hoped, one day revert to the institutions of this country, which he has served so long and assiduously.

The best prices paid for objects of vertu, were £147 for the first lot in the sale, a Louis XV. gold snuff-box of vari-coloured gold, chased with appliqué subjects, in the style of Watteau, in relief; £100 for a gold bonbonnière, with elaborate scroll work on a tortoiseshell ground, and an interlaced cypher with a crown, on the mount; inside is a miniature of Philip V. of Spain. The box was probably the gift of Philip to his Queen, on the occasion of their marriage, and the date early in the eighteenth century. An oval miniature of a lady in Cosway's style

fetched £183 15s., which was certainly not cheap. The second day's sale was mainly of Oriental porcelain, and metal work of the Renaissance period, with the addition of the fine Greek and Roman sculptures. The best prices bid were £210 for an exquisite little bronze Græco-Roman statuette of Victory, 6½ ins. high, with outspread wings and flowing drapery, her right hand raised above her head. £115 for a remarkable ivory casket, with handle of cover, and lock, decorated with fine cabochon sapphires, and the casket itself carved in panels, with Christian and scriptural subjects which denote its period to be about 1540. The casket was made at Goa, to contain the chrismal oils for the Portuguese Cathedral of that city. A fine inlaid commode of early Louis XV. period, finely decorated with chased ormolu, fetched £215 5s. The highest bid for any piece of statuary was £241 for a delightful little bust of a young girl, with a most piquant expression, by that genius among sculptors, Houdon, the immortaliser of Voltaire, and thereby incidentally of himself.

The dignified basso-relievo in marble of the Virgin and Child by the fifteenth century master, Desiderio di Settignano, only elicited a bid of £25 4s., an absolutely inadequate price; while a most exquisite and lively bas-relief in terra-cotta by Bernini, representing Amorini upholding the Papal tiara, with Saint Peter's Keys, was appraised at £1 16s. The antique sculptures did not fare much better, only £63 being reached for a most extraordinary life-size bust of a Greek philosopher in the best period of Greek art, which had originally been sent to Philip IV. of Spain by a Neapolitan viceroy, and was acquired by Sir Charles in Madrid from the descendant of a family who had presumably looted it during the Napoleonic occupation of Spain. It is impossible to adequately describe the expression on the face of this bust; it is half pathetic, half speculative, and wholly fascinating, an expression that once seen it is impossible to forget; perhaps haunting is about as expressive a word as any. The dignified bust of Sappho, also of the best Greek period, did not go beyond £52, while two exceedingly fine and perfect Roman cinerary urns in white marble went up to £57 and £33 respectively. One of the urns was additionally interesting as being almost identical with a design for a hanging cistern in Chippendale's book; both the scheme and the details were alike. It would be both interesting and instructive to know exactly how much of his collection has been bought in by the owner, and further, it will be still more instructive to see what prices the same works of art will realize should they ever come to be sold "by order of executors."

THE same remarks which we shall make concerning the china sales last month, are applicable to the furniture. A large quantity of mediocre

Furniture articles realized prices which were in most cases distinctly reasonable. At one sale at Christie's three very genuine though rather plain Chippendale chairs fetched about £4 10s.; they were certainly worth £2 apiece. At the same sale a small seventeenth century German casket of ebony, with panels of engraved steel, went for 12s. 6d., and many similar bargains rewarded the patient bidder. The best price for any one piece of furniture was £550, for a fine piece of Chippendale, which was sold at a private house in Oxford Terrace, and then knocked out rather heavily afterwards. The next figures were £325 10s., for a Louis XV. library table, of inlaid kingwood, richly mounted with chased ormolu, and with a leather top, in wonderful condition. A fine, though naturally gaudy Hispano-Mauro cabinet, of the usual pattern, from the episcopal palace at Toledo, only realized £25. £88 4s. was given for an early English satinwood secretaire, with revolving tambour front and writing slide, inlaid and banded with rosewood, and slightly painted with drapery and arabesques in festoons.

THE sale at Christie's, on the 24th ult., of jewels and lace from several fine collections, which included two splendid rubies, sold by order of **Jewels** the Burma Ruby Mines, Limited, produced some big prices, notably for the aforementioned rubies, one of which, a cushion-shaped stone of very rich colour and great purity, weighing 7½⁹/₁₆ carats, fetched £1,000, or about £133 per carat; while the other, of oval shape and fine colour, weighed 14½⁵/₁₆ carats, and realised only £1,750, or about £120 12s. per carat.

Had this stone been of equal richness and purity with its companion, it is hard to say what the price might not have been driven up to; for with rubies, even more than diamonds, the value increases out of all proportion to the actual increase in weight of the gem; a stone of 3 carats being worth far more per carat, *cæteris paribus*, than one of only 1¼, while the difference in the relative values of one of 7 and one of 14 is computed even on a far more exaggerated scale of compound increase.

THE demand for Egyptian, Greek, and Roman antiquities, seems to be more than met by the supply, to judge from the results of the **Antiquities** sale at Christie's of Sir Charles Robinson's collection, the best pieces in which were bought in by the owner, and at Sotheby's of the late Charles Bagnall's and another, which

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produced the most nominal prices; what fraction of the original figures paid by their late owners one would be afraid to hazard. The Robinson collection has been commented on as a whole including the objects of virtu and bibelots. At Sotheby's, the highest price for any one lot was £21 5s. for a large Egyptian bronze figure of the Sacred Hawk, wearing the double crown, in fine preservation, though the legs had been restored; while £20 10s. was given for two remarkably well-preserved pieces of Pompeian frescoes, formerly the property of G. de Witte, the celebrated antiquary. A unique Egyptian relic, in the shape of a model, finely carved in wood (probably acacia), and distempered in colour, of the funeral boat of Thothmes III. only fetched £9. This curio was probably part of the contents of the tomb of Thothmes at Thebes, which was rifled many years back; it formerly belonged to the Rev. Mr. Larking, who was attached to the British Embassy in Egypt. With the exception of these three lots and about six others, the prices rarely went over £2, very many lots went for a few shillings.

THE quality of the china sold this month, has been in inverse ratio to the quantity, which was enormous, while the prices worth reporting can almost be counted on the fingers of one hand. Country dealers and petty collectors have rarely had such opportunities of acquiring really decent second-class stuff at infinitesimal prices. At a sale at Christie's a pair of grey crackle vases, 17 in. high, with raised decorations in blue, fetched 6/-. The best prices (all at Christie's) were, £346 10s. at the Ellice sale, for a pair of *famille rose* Mandarin jars and covers, beautifully enamelled with equestrian figures fighting in a hilly landscape, and ladies on the balcony of a palace, in circular panels on white ground, separated by peonies and groups of various emblems, the covers surmounted by gilt kylins. £79 16s. was given at the same sale for an Hispano-Mauro lustre dish, mentioned in Macaulay's *History of England*, as having been used at the dinner given by the Bridges of Weston Zoyland, Bridgewater, to Lord Faversham during his stay at their mansion previous to Monmouth's defeat. It was purchased some time since from a member of that family. The same day a hanging basket of old Chinese *famille verte*, enamelled with flowers on a brilliant dotted green ground, and with enamelled green handles, made £86 2s.

Another Hispano-Mauro dish with the sacred monogram in pale lusted brown in the centre, and a border of formal foliage in blue on brown scroll work, fetched £121 16s. in a mixed sale, and a large Worcester dessert service, variously decorated

on a dark mottle blue ground and richly gilt, fetched £194 5s. At another mixed sale a Crown Derby dinner, dessert and tea service of unusual length, made £157 10s. (it was decorated in Oriental taste in red, blue and gold) and a full garniture of 5 pieces of old Nankin, £175 5s.

AN unusually large and interesting collection of lace sold at Christie's on April 24th, resulted in some very high prices being paid, **Lace Sales.** £3,200 odd being the amount realized on the ninety-eight lots; this gives an average of over £32 on each lot—a very high figure, it must be admitted. The highest prices paid for individual pieces were £360 for a very fine Point de Venise founce, 4 yards 10 ins. long and 24 ins. deep—the design was the characteristic conventional flower pattern—and £460, which was given for a Point d'Argentan founce, 4 yards long and 25 ins. deep; scrolls and arabesques appeared amongst the flowers in the design.

Both these pieces were once in the collection of Sir William R. Drake, to whom had also belonged a splendid old Italian Rose point founce, narrower in width, but wonderfully fine in workmanship. Four yards of this lace, which was only 11½ ins. deep, ran up to the high price of £420.

A characteristic of the lace in the Drake collection was the number of specimens enriched with gold thread. It will be remembered that it was with gold or silver thread that lace was chiefly made in the fifteenth and early sixteenth centuries; the early lace pattern books were designed for this medium, and until the sumptuary laws forbade the use of the costly metals these were exclusively used for carrying out the patterns. It was only when edicts were issued forbidding gold and silver ornamentation that the humbler flax thread was substituted, which, on account of its flexibility and other advantages, has ever since remained master of the field.

The most interesting of the flax lace ornamented with gold thread in the Drake collection was an important piece 4 yards long and 29 ins. deep. The design was of arabesque foliage, introducing animals and birds. At regular intervals were panels, in which scenes and many figures appeared—(1) a Queen and attendant in a garden, (2) St. John appearing as a monk, (3) a monk relating his vision to six figures, seated; (4) a bird escorted by attendants, a dove hovering above; (5) a King, with page and soldiers carrying halberds, bringing a present to a Queen, with her maids of honour. This unique specimen fetched £380.

A deep Italian founce, also embroidered with gold

thread, with a pair of cuffs with similar ornamentation, realized £135.

There were two pieces of cut work, one enriched with gold wire in an unusual manner. Some ecclesiastical lace, $3\frac{1}{2}$ yards long and 10 ins. deep, was old Italian tambour. The design showed figures of angels holding emblems of the Sacrament; dragons also formed part of the enrichment.

Another specimen of church lace, a tallith, which is used in the ceremonial of the Jewish church, was of silk Point de Venise, a most uncommon type of thread for the working of this lace. The tallith consisted of a long narrow panel, with narrow borders. The orthodox four squares of similar lace were sold in the same lot, which, with their embroidered silk case, fetched £18.

Before leaving the subject of the Drake collection it is interesting to note that of the twenty-five lots offered for sale, no fewer than eighteen were of fine Italian laces, the remaining seven being respectively old Brussels, Mechlin, Sicilian, Flemish, Point d'Angleterre, and two Argentan flounces. The preponderance of Italian lace in the collection of so distinguished a connoisseur is encouraging to those whose judgement has led them to believe that Venice was the headquarters of the world with regard to fine lace.

In another collection fine Pointgaze, only 12 ins. deep, realized over £6 a yard, and flat Spanish flouncing £7 per yard. This lace was 25 ins. deep, and the fact that "condition" so largely influences the price of lace was emphasized by a very much narrower width of the same type of lace, but in finer condition, realizing almost as much money. A fine Point d'Alençon lappet, with $8\frac{1}{4}$ yards of the same lace, went for £30; another Alençon lappet, with a yard of lace, for £5 5s.

English lace was well to the fore, a fine Honiton appliqué square shawl realizing £14; a scarf, 2 yards long, with 9 yards of narrow lace, £9; a Honiton appliqué circular cape, a point Duchesse shawl, and 4 yards of 9-in. flouncing, £40. A Carrickmacross flounce and trimming reached only 25s. per yard.

Prices of the comparatively few lots of black lace ranged much lower; $8\frac{1}{4}$ yards of fine black Chantilly flouncing, 23 ins. wide, barely fetched £2 per yard; $3\frac{1}{2}$ yards were purchased for a guinea.

To write of old silver, as silver, even at top market prices, in the same pages in which the Dunn-Gardner sale is being chronicled, would be almost as futile as giving the details of an auction of ordinary high-class jewels, just before reporting the sale of the Kohinor,

the Regent, and the Hope blue diamond. Who cares whether George I. teapots make 13s. 6d. or 27s. 6d. per oz., when they can read of one Henry VIII. spoon fetching just under £700, and of Tudor cups going at £300 an ounce!

How far the total result of the Dunn-Gardner sale was benefitted by the world-wide notoriety which that matchless collection had of necessity acquired during its long residence at the Victoria and Albert Museum, South Kensington, it is impossible to decide; but that the prices were inflated by those years of public exhibition goes without saying. It has been stated on reliable authority that the fact of the collection ever having travelled the "via Christies" was due to a disagreement between the authorities of South Kensington and the collection's late owner, with respect to the photographing of some of the specimens for the purposes of sale and public convenience, a privilege rarely denied by those who are either public spirited enough to lend their treasures to the nation, or shrewd enough to acquire cheap kudos and have their property safely and gratuitously warehoused at the same time, with the added knowledge that if ever it should suit them to sell, it will have received the fullest hall-mark of authenticity that it is possible to obtain—for nothing. Anyhow, to continue the story, it was politely intimated to Mr. Dunn-Gardner by the Museum authorities, that the case containing his property would be shortly required for other curios, and he was asked to remove his collection at his earliest convenience, which he did, with the result that probably the finest known examples of early English silversmith's work are now once and for all time scattered over at least two quarters of the globe. How far the giants who bought the principal lots were purchasing on commission, and how far for themselves, is, of course, their own secret, and gentlemen like Messrs. Durlacher, Phillips, and Crichton, of London, and Seligman and Bossard, of Paris, who were the principals in most of the tussles for the finest specimens, are not in the habit of communicating their business to the first comer who may care to enquire it.

Though many of the best pieces sold owed their value, in part at least, to the name of some celebrated silversmith, whose mark they bore, and others to actual merit of workmanship, even when the maker was unknown, still the top-priced pieces were indebted as much to age and rarity as to actual beauty for the fabulous sums they realized. Before the Dunn-Gardner sale the highest price ever paid in a sale room for antique silver was somewhere about £67 per oz., a record which was many times beaten on the 29th and 30th of April, and will in all probability

The Dunn-Gardner Sale

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be again eclipsed during the present season, as precedents, even though they be as extraordinary as those just created, are bound to have a distinct influence on future happenings of a similar nature.

In treating of the sale it must be remembered that the bibelots and *objets d'art* which figured in each day's catalogue would, under ordinary circumstances, have of themselves been sufficient to arouse excitement and attract comment, yet as matters stood the various exquisite eighteenth century gold boxes, and Gothic ivories, though they fetched perfectly adequate prices—as how could they help doing, seeing the nature of the assemblage in Christie's rooms—beyond this passed quite unnoticed, owing to the obsessive nature of their surroundings. People came to buy silver, or if not to buy it, at least to see it, to handle it, and to talk it; as to ivories and snuff-boxes they would have none of them.

The highest priced bibelot sold on the first day was the wonderful boxwood triptych, probably of English workmanship of the fourteenth century, which realized £1,950; while an ivory polytych, fully a century older, and of French work, representing scenes from the infancy of our Lord, made £480.

£820 was paid for a Louis XVI. oblong gold snuff-box, inlaid with dated enamels, by Hamelin; an étui of gold and enamel, of French workmanship of the time of Louis XVI., fetched £310; and a most delicately carved Louis XIII. or XIV. scent case of ivory and gold, after the style of an Oriental attardan, though with European designs, made £260, while several other nick-nacks made between £100 and £200 apiece.

The biggest price paid for foreign silver was £1,200 for a remarkable standing cup and cover, entirely gilt, with the Nuremberg hall-mark, 1630, which made into a pair of cups at will. Of course the *clou* of the day, in fact of the sale, was the Tudor cup, entirely gilt, which weighed 14 oz. 3 dwts., and fetched £4,100, or £300 per oz. The workmanship, though of the best quality, is, as might be expected, severe in character. The top edge is inscribed in open Lombardi letters, “+ BENE-DICTUS DEUS- IN-DONA-SUIS-AME,” with engraved scale ornaments on the rest of the upper part. The remaining decoration consists of concentric rows of circles and rope pattern, with petal-shaped Bossettes. It is probably the finest specimen of English work of this period extant, and, as such, priceless. The next highest price per oz. was £104, which was paid for a Jacobean goblet with the London hall-mark 1619 which weighed 4 oz. 19 dwts., and realized £520; while a remarkably fine Elizabethan standing salt, bearing the London hall-mark 1600 and weighing

8 oz. 6 dwts., reached £600, or £75 per oz. The remarkable price of £960 was given for the last lot in the first day's sale, a cocoanut cup, with elaborate silver mounts of Renaissance style and English workmanship, of about 1615. The three feet are chased as small figures of hippogriffs. The subjects on the small chased and embossed panels of the decoration represent scenes from the story of the prodigal son, and the following inscription runs round the edge of the cover:—“THE GREATEST TREASUR THAT ONE YEARTH TO MORTAL MAN IS MODYRAT WELTH TO NORISH LYFE IF MAN CAN BE CONTENT”; down the top of the handle one reads, RATHER DEATH THAN FALSE OF FAITH, and round the neck wound a flowing scroll engraved MEMENTO MORI, & FEARE GOD; in the centre is a shield of arms engraved W.N.

Early on the second day a most remarkable example of Early English carving was sold in the shape of an ivory comb, of about the middle of the fourteenth century, decorated with a low relief carving of the Judgement of Solomon on the face, and on the reverse a combat of nine figures in surcoats, camails and pig-faced bascinets, and armed with swords and halberts. The price paid for this excessively rare and early work of art was £195, and its buyer is to be congratulated on its acquisition.

The finest, or at any rate the most interesting of the snuff boxes sold on either day, was undoubtedly the Louis XV. one, overlaid with mother-o'-pearl, carved with scroll work and enriched with grotesque figures of musicians, baskets of flowers and drapery, in gold and translucent enamel, arranged in groups in the style of Berain. This and the Louis XIII. scent case in ivory and gold already described, were both almost unique prices. The collection of English spoons, dating from 1528 to 1685, all fetched long prices, the highest bid for one lot being that of £690 for the partly gilt spoon wrongly described in catalogue as Henry VII., 1488, since it really was 1528, and consequently of the reign of Henry VIII. The spoon was surmounted by the figures of Saint Nicholas restoring the children to life, inscribed SYNT. NICOLAS, PRAY FOR WS, and bore the maker's mark, sacred initial, and cross.

A pair of tea caddies of pierced silver, with blue glass liners, belonging to the end of the eighteenth century, and embossed, chased, and pierced, on each panel of their sides, with eight portraits of well-known actors in their favourite parts, such as Macklin as “Shylock,” and Garrick as “Macbeth,” fetched £380; and £6 10s. per oz. was paid for a William and Mary vase and cover by Anthony Nelme, most elaborately embossed and chased with medallion

portraits in profile of Roman Emperors and scenes from Roman history. The vase weighed 167 oz. 4 dwt., and realised £1,086 16s.

Almost at the end came the second highest priced lot of the whole sale; a James I. standing cup and cover, which fetched £4,000, although so far as weight price went, it came quite in the second rank, working out at only £60 per oz.

The cup, which was 19 ins. high, gave the impression of having originally had some sort of spire-shaped ornament on the top of the cover, which was now missing. It was chased and embossed with sea monsters on the bowl; and swags of fruit, and fruit and foliage, on its base. One of its most interesting features was the inscription in an oblong panel on one side, which ran: "THIS CUPP WAS MADE OF THE GREATE SEALE OF IRELANDE IN ANNO DOMINI 1604, AFTER THE DEATHE OF THE BLESSED QUEENE ELIZABETHE, THE MOSTE BLESSED PRINCE THAT EVER RAIGNED. ADAM LOFTUS, LORD ARCHBISHOPP OF DOUBLIN WAS THEN AND IS NOWE LORD CHAUNCELLER OF IRELAND, AND WAS THREE TYMES LORD JUSTICE AND GOVERNOR OF THE SAME REALME."

The sum was considered by no means high, in fact it would have fetched considerably more, but for certain slight defects imperceptible to the lay eye.

Three Elizabethan tiger ware jugs with more or less elaborately chased and embossed silver-gilt mounts of the period, fetched £280, £230, and £200; and a similar one sold on the first day for £120. To those who, not being experts in silver, attended the sale from curiosity, the extraordinary discrepancies in the prices of some of the articles, apparently catalogued as being of the same date and style, must have been little short of incredible; for example, a William and Mary tankard made £10 10s. per oz., whilst the next lot, described as a pair of William and Mary canisters and covers, only made 18s., and very handsome they seemed too; similarly, two pieces of Charles II. silver, flagon and a tankard, made 11s. 6d. and 20s. per oz. respectively, whilst directly afterwards, another Charles II. cup fetched £9 10s. per oz. You can draw your own conclusions, which should be no very difficult task.

THE chronicling of War medals is at best an uninteresting business, as even the keenest medallophile is unable to wax enthusiastic over the artistic qualities of most War medals, and their value, as a rule, depends upon their being rare to some particular regiment, or having some peculiar combination of clasps; in which cases they are only slightly superior to postage stamps, which depend for their interest on

defective perforation, printers' errors, and the uses of necessity. The Naval General Service medals, the old Volunteer ones, and perhaps the groups, seem the only ones which, of themselves, justify their collecting. The first, because they generally commemorate some special or individual engagement, or cutting-out expedition, with exciting details appended; the second, as throwing interesting sidelights on the history of the stirring times of the war of American independence, and the subsequent death-struggle with the armies of the French Republic under Buonaparte—days when patriotism was rampant, when squires and noblemen organised their tenantry, after the fashion of the Prussian Landwehr regiments, a time of warlike enthusiasm that finds a fitting parallel in the events of the last two years.

The interest in groups of medals is chiefly romantic and slightly historical, but intensely human, and quite a thing apart from the mere stamped discs of silver which are simply titles to the various chapters in the history of an individual or a family.

Last month, though barren of coin sales, was decidedly prolific in those of medals; Glendining, Christie, and Sotheby each holding one, and each placing some high prices to their respective credits. At Glendining's sale on the 8th and 9th the highest price for one individual lot was £66 for a group of three medals awarded to Henry Thompson, A.B., H.M.S. *Philomel*, comprising the Indian General Service one-bar Perak, the medal for conspicuous gallantry (to Henry Thompson, A.B., R.N., Perak River, 1876), and the South African medal without bar, this last being extremely rare and in fine condition.

The Army of India medal with one-bar Assaye, awarded to a private of the 74th Foot, fetched £36. Only nineteen men received the medal with Assaye, and out of those, thirteen were with three bars, so that only two others of this exact combination exist. The medal just sold was, in addition, in brilliant condition.

Interesting as many groups are, it is seldom that they realize sums like those paid at Christie's on the 23rd of April, when a set of four decorations, awarded to Major-General Sir James Wilson, K.C.B., realized £530; and another group of six decorations, awarded to Sir George Anson, G.C.B., for service in the Peninsular, £350.

At the same sale a rare and interesting silver-gilt medal of Johannes Scheyfue, Chancellor of Brabant, showing him on one side in his Chancellor's robes, and on the other in armour, made £68.

At the sale of the War Medals of Mr. D. Davis, of Birmingham, which took place at Sotheby's on the

In the Sale Room

16th and 17th ult., a Military General Service medal, with the extraordinary number of ten clasps, fetched £38.

The most interesting lot of medals in the whole sale were undoubtedly the Naval General Service ones, including as they did, that for the successful defence of the Island of Anholt, on March 27th, 1811, awarded to Edward Greaves, which fetched £31; while £30 was paid for one awarded to W. Wilkinson, 29th August, 1810, for the cutting out of the French privateer *Guêpe*.

An American Indian Chief's large silver medal, with bust of George III. on one side and Royal arms on the other, made £15.

THERE is very little to note in the stamp auctions of April. Notable stamps are rarely present in any great number in the concluding sales of a season. Dealers who have been buying steadily for several months, on the approach of the quiet of the summer slacken off in their purchases, and collectors are only to be tempted by exceptional offers when they are getting near the end of the activities of the winter meetings of the societies.

Messrs. Plumridge & Co., however, had a few nice things in their sale of April 15th. Amongst a fine lot of Capes was a superb mint block of eight of the triangular 1s. dark green, from the corner of the sheet, showing protective margins on two sides, which went for £14 10s. A similar block of the 6d. bright mauve brought £10, and a similar block of the celebrated 1s. emerald fetched £26. There were also several fine blocks of unused English. A mint block of eighteen of the 1d. black brought £15; a block of thirty-five of the 2d. deep blue, no lines, with marginal inscription at right, unused, but without gum, ran up to £50. It was a fine block, but somewhat marred by little defects of creasing and close cutting. A block of eight of the 1d. rose red, large crown, perf. 16 of 1857, brought £20. Mafekings are, for the time, under a cloud, but a rare variety, the 1d. on Bechuanaland Protectorate, ½d. vermilion, with surcharge inverted, used on small piece, brought £9 10s.

A scarce stamp that is rarely ever met with in an auction, or at a dealer's, was sold by Messrs. Puttick and Simpson. This was the Sierra Leone Provisional of 1894, halfpenny on 1½d. lilac. This provisional on the CA. watermark is common enough, but on CC. paper it is a rarity for which there cannot be said to be any market price, for the simple reason that it rarely ever turns up. The auction copy was a CC. and in mint state, but it went for £4, which must

have been a very low price. Another Sierra Leone rarity sold by the same firm was the 2½d. provisional on 2s. lilac, type *a*, in a pair unused, one having the thick "d." There was only one of this type on the sheet, and, as all collectors of Sierra Leone know, there were very few sheets printed of this value; the price realized was £8, which certainly was not excessive. Of quite another character was the Swaziland in the same sale, a 5s. slate, with so-called error "Zwazielan." It sold for £3 7s. 6d., but these so-called errors are stated to have had no existence in the legitimate printings for postal use, and are to be found only in a subsequent reprinting made for courtesy purposes after the Swaziland stamps had been discontinued. Notable prices were obtained for some of the rare varieties of the Transvaal. To mention only a few, the 6d. blue "V.R. TRANSVAAL," with surcharge inverted, sold for £6 5s., a record auction price for this rarity, and bought at that by a dealer to sell again. The 6d. blue on blue, "V.R. Transvaal," with surcharge inverted, sold for £7 10s., and the 6d. blue on green, with the same surcharge inverted, for £11 11s., both record prices for these well-known rarities.

The Zululand 5s. carmine seems now to be a rising stamp. It is one of the few stamps that fetch full catalogue price at auctions. On April 16th Messrs. Ventom, Bull & Cooper got £3 5s. for an unused copy, or 5s. over catalogue. Obviously the catalogue price of this rarity may be expected to be advanced in the next Gibbons.

ANSWERS TO CORRESPONDENTS

AS many of our readers have expressed regret at our decision, announced in *THE CONNOISSEUR* for January, to discontinue giving opinions on objects sent to this office, we have decided to give the system another trial on the following conditions:—

(1) Anyone wishing to send an object for an opinion or valuation must first write to us, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent to us.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and all objects should be registered.

N.B.—All letters should be marked outside "Correspondence Department."

J. L. (Harrogate).—Impossible to say, but if old Japanese the vase is valuable.

R. W. (Leicester).—No article has yet appeared. Suggest you writing to *The Studio* or *The Artist* on the subject.

Miss E. S. (Eastbourne).—Your George II. threepenny piece is probably Maundy money, and worth about 1s.

The Connoisseur

E. H. (Cardigan).—If you will send an exact copy of the inscription on each and state whether in colour or otherwise we might give you a good idea.

HISTORIA DE LA CONQUESTA DE MEXICO.—Would the sender kindly send his address, which has been mislaid?

O. L. R. (Salisbury).—The size is correct, but there have been reprints.

F. M. (Edinboro').—Your mezzotint does not answer to the description of any known portrait of Titus Oates.

E. T. P. (Newcastle).—The inequality in Morland's paintings is explained by the fact that he so frequently painted them under the influence of drink.

S. S. (Dublin).—The crescent and the word Salopian are sometimes found together; the former in blue, the latter impressed.

J. L. (Shrewsbury).—The famous dessert set of Sèvres, made originally for Louis XVI., was purchased by George IV. and placed in the green drawing-room at Windsor Castle, where it is now.

E. B. (Brighton).—The year 1503 was the year of the date of the two coats-of-arms.

R. G. (Dorking).—It is said that Sheraton was Chippendale's foreman.

J. D. (Glasgow).—Glasgow has a lion rampant for the standard, and a tree, a fish, and a bell for the hall mark.

M. M. (Burnley).—What is called *champ-levé* engraving, in which the ground is cut away, leaving the design in relief, was often adopted for decorating English dials and inner cases from about 1650 to 1680. You can see illustrations in *Old Clocks and Watches*, by Britten (B. T. Batsford, High Holborn).

"Lux" (Sunderland), J. W. W. (Ashbourne), H. A. S. (Peckham), R. L. F. (Birmingham), S. R. R. M. (New Cross Road), M. K. (Hebden Bridge), W. L. (Lynn), J. P. (Wandsworth), W. H. C. (Kingston), Miss C. L. C. (San Francisco), P. R. (Hamilton, N.B.), J. C. (Great Yarmouth), M. J. R. (Dublin), J. S. W. (Billiter Street), W. L. B. (King's Lynn), Mrs. L. S. (Hampstead), J. S. W. (Leamington), R. S. (Grimsby), Rev. T. L. (Heaton Mersey), N. H. P. (Moreton), J. A. (Uppingham), W. E. M. (Brockley), H. G. B. (Abbey Wood), G. M. B. (Smallheath), G. S. S. (Aberdeen), G. W. J. (Northampton), W. J. S. (Croydon), Lady H. (Windsor Castle), E. A. L. (Keble College, Oxford), R. T. T. (Bognor), L. D. B. (York), W. T. A. (Fishponds), Miss C. O. (Howth), J. W. P. (Cley-by-Sea), W. H. P. (Birkenhead).—Of little value. W. T. A. (Fishponds).—The picture is of small value.

A. L. (Paris), J. W. G. (Grimsby), G. H. W. (Leicester), J. S. (Wootton Bassett), F. L. (Colchester), A. L. (Paris), Z. F. L. (Winchester), R. B. (Taunton), P. G. (Kettering), F. W. (Bradford), J. C. H. (Plymouth), F. L. (Colchester), E. B. (Eye), M. K. B. (Forfar), Mrs. N. M. (Lincoln), E. S. (Darlington), J. H. H. (Chorlton-cum-Hardy), R. B. (Hexham), A. S. (Burbage), A. B. (Huddersfield), C. F. (Stockton-on-Tees), A. E. A. P. (Tavistock), Miss O. (Southam), Mrs. H. (Moreton-on-Marsh), E. R. S. (Northampton), H. F. W. (Diss), Mrs. W. (Nottingham), A. R. (Lee), E. H. W. (Leighton Buzzard), J. R. (Bristol).—It is impossible to give reliable opinions unless we can see the articles or pictures.

A. F. F. (Falmouth) and P. C. (Dublin).—Should recommend you to send the violin to us. If a forgery you might not detect it, even if we sent you the information asked.

H. H. (Cowes).—An opinion on the intagli without seeing them would be unreliable. (2) It is a late Wedgewood mark. Not of much value, as Wedgewood is not in so much esteem as formerly. (3) The books are of small value.

W. M. G. (Glasgow).—*The Triumph of Beauty and Love*, painted by Angelica Kauffmann, engraved by Bartolozzi.

D. L. (Cockermouth).—Jubilee coins are worth little more than face value. Elizabethan 1s.

R. F. E.—Should recommend you to send the aquatints for our inspection. They should be valuable. Photos would be worthless for the purpose.

Mrs. H. (Moreton-in-Marsh).—(1) Possibly valuable, though we do not know Bullock's name as a modeller. (2 and 3) Not rare, therefore not of great value.

F. C. B. (Knaresborough).—The French edition of Montaigne's *Essays* referred to, is not so rare as the English Florio Edition (1603).

L. G. D. (Seaham).—The pewter is comparatively modern. The settee appears to be late Chippendale, and if genuine and in good condition worth perhaps £30 to £40.

D. M. (Addiscombe).—The statuette is apparently modern Viennese, and of little value.

D. D. B. (Oxton).—The painter's name does not appear in Bryan's *Dictionary*. The picture must be seen and judged upon its merits.

M. W. S. (Weymouth).—The needlework is probably Sicilian, but though old, is not of much commercial value. The figures are merely ornaments, and are not heraldic.

F. N. W. (Launceston).—Some have been sold at 10/- to £1 1s.

A. T. S. (Leeds).—Subjects might be classed as miscellaneous, as they are neither portraits, classical, mythological, or fanciful.

DEVONIENSIS.—From the photographs you appear to have valuable pieces. No. 1 seems to be a fine Elizabethan chair, though the upholstery seems to be of more recent date.

S. R. S. (S. Bartholomew's).—Litchfield's *History of Furniture* (Truslove).

A. C. H. (Headingley).—Apparently Heppelwhite and old, though there is modern work about them.

R. D. (Wishaw).—The answer to your query as to the locality and ownership of twenty-five portraits of Henrietta Maria requires too much research. Refer you to Smith's *Catalogue Raisonné* and Bryan's *Dictionary of Painters*, etc. Your etchings are of little value.

G. G. (Bexhill).—You will, I think, find the artist's address in *The Year's Art*. He lives in Cornwall. Your pictures must be judged entirely on merit, as the painters are comparatively unknown.

M. J. C. (York).—Judging by the photos, the pictures are of very little value. They are certainly not by Teniers or any painter of repute. The faulty drawing condemns them. The jug is modern Worcester, and the mark has only been used since 1862.

BELLEEK (Brighton).—Belleek porcelain is becoming rare, as the manufacture of it has ceased for some years. Ornamental pieces such as yours are getting valuable. You will find illustrations in Fred. Litchfield's *Pottery and Porcelain*. As to the colour-print, we cannot give an opinion without seeing it.

DOUBTFUL (Southampton).—You refer, no doubt, to W. Morris, the poet and founder of the Kelmscott Press. He was, however, of no repute as an artist, and his works have little commercial value.

J. C. B. (Beckenham).—The books you name are worth 15/- to 20/- per volume. Cripps on *Old English Plate* (John Murray). To mount a print for the portfolio, paste it lightly at the two top corners and mount it on a sheet of toned paper.

J. D. S. (Arnold).—They are poor subjects, and what little value they had has been spoilt by their varnishing.

M. J. C. (York).—All poor subjects. *Lady Grey* would be valuable if a proof impression.

L. A. E. (York).—Look for water mark. If it is of the same date as the publication it is probably original. It is not valuable.

M. K. (Hebden Bridge).—Countess Spencer. The size should be 8 x 7 inches.

W. B. (Sunderland).—*Fern Gatherers*. Without doubt a copy. Would you like to send your engraving for inspection?

J. S. J.—Does the *Emblems* contain Wither's portrait? No. 5, £2 2s.; No. 6, 5s.; No. 7, 10s.; No. 8, 20s.

W. R. P. (Bristol).—Poor subject; unsaleable.

H. M. (Lebanon, U.S.).—Harding, St. James's Square, S.W.; Eida, Conduit Street; Yamanaka, Bond Street.

Mrs. E. (Brough).—1st Edition of Gray's *Elegy*, 1751. Yours is the wrong one, and of small value.

Chevr. A. de E. (Vienna).—Lincoln, New Oxford Street, might help you.

G. H. M. (Torquay).—*Dorothea*, by Say, is not worth much in black.

J. F. (Capetown).—No marketable value. *Trial of Queen Catherine*.

M. I. B. (Cromer).—If the size is octavo it is of no value. *Paradise Lost*, small value. Advise you to send prints to an expert, who would restore them at small cost. We can recommend one if you like.

A. M. (Deptford).—The fifth edition is of little value.

R. S. (Grimsby).—All wrong editions, and of little value.

A. J. G. (Abbot Road).—If you send a list of the books we can advise you.

J. H. (Oxford).—It is the right edition, but unless it is uncut, it is not worth more than a few shillings—otherwise £3 to £4.

H. W. (Oxford).—The valuation given was for a two-guinea piece of that date, 1823. It was obviously Geo. IV.; Geo. III. pattern pieces are, of course, much more valuable. Thank you for calling attention to the oversight.

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**THE DYMOKE SUIT
OF ARMOUR AT
WINDSOR CASTLE**

By special permission of
His Most Gracious Majesty the King



·261 X 375 1902·

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A FEW NOTES ON THE ARMOUR OF SIR CHRISTOPHER HATTON,

By GUY FRANCIS LAKING, M.V.O., F.S.A., *Keeper of the King's Armoury.*

So much has recently been written as to the duties of England's Champion at a coronation, that to reiterate them now is unnecessary. So, of the armour of the champion, not of the champion himself, we speak. By chance, as it were, this, the Christopher Hatton suit was chosen from the Crown collection in place of any other to do duty at the coronation of King George I.

The past history of the suit seems for the present wrapped in mystery. I believe it has been suggested that it never formed part of the Tower Collection. It has, however, been a tradition handed down in the Dymock family that it was in the first place chosen from the Tower. Not, however, as stated in the catalogue, when sold at Christie's, as the customary fee (for that consisted of the gold cup handed by the champion to the King), but as a courtesy gift. However, against the argument of the Hatton suit not being mentioned as among the past possessions of the Tower of London, remains the fact that the chaufron and one saddle-plate were in the Windsor collection (the second saddle-plate being purchased comparatively recently), which collection of armour was certainly brought from the Tower of London, so it seems a strong link in the chain of evidence to prove the Hatton suit was there originally—for where is found the horse-armour of a suit—there we may guess was, in the past, the suit itself.

The Christopher Hatton suit made its reappearance to the public in 1857, when it was exhibited at the Manchester Art Treasures Exhibition, by Sir Henry Dymock. It was then noted by Mr. Planché that "the horse-armour belonging to the suit is still in possession of Her Majesty the Queen, and has been graciously sent from Windsor for exhibition," whilst a second plate from the saddle (the one already mentioned) "is lent by Colonel Meyrick." Twenty years after, owing to the death of the Hereditary Champion, Dymock, of Scrivelsby Court, Lincolnshire, the suit was offered for sale at Christie's in 1877, the following being the text from the catalogue:—"The cap-à-pie suit of armour of an officer of the Guard of Queen Elizabeth, engraved and gilt, with the double E interlaced and Royal Crown, a figure of Mercury, trophies of arms, etc., dated 1585, consisting of helmet, with vizor and beavor, cauldrons, rambraces, rerebraces, elbow pieces and gauntlets, breast-plate, with placcate, back-plate, tassels, cuisses, knee-pieces, jambs, sollerets and spurs. The gorget of later date."

Used by the champion at the coronation of King George I, when it was selected from the Royal Armoury for that purpose, and retained by him as customary fee.

At the sale the suit was not sold at the £2,000 reserve placed upon it, but was sold afterwards privately to Mr. James Gurney, who, after possessing it for some little time, sold it, with other portions of his collection of armour and arms, to Mr. Spitzer, the noted antiquarian of Paris. At the death of Mr. Spitzer, in the sale of his collection in 1894, it was again offered, and again bought, though not realising the sum Mr. Manheim, the expert, considered it worth. For nearly six years it remained in the possession of Madame Spitzer, until Sir Charles Robinson, realizing the early English historical value the suit possessed, for it had by that time been recognised as the armour made by Jacob Toft, or Jacobi, for Sir Christopher Hatton, made

strenuous efforts to find a permanent resting place for it in England, by interesting himself in a scheme by which it should be presented to Her late Majesty Queen Victoria on her eightieth birthday. However, owing to certain difficulties of organisation, the project fell through, but was again revived, after a matter of two years, by Mr. Charles Davis, of Bond Street, who placed the matter on a sound and patriotic basis, with the result that in the early part of 1901 the suit was presented to His Majesty King Edward VII.

It may be wondered how the suit, after having so long vaguely figured as that "of an Officer of the Guard of Queen Elizabeth," was suddenly discovered to have belonged to the great Sir Christopher Hatton, First Captain of the Guard to Elizabeth, and late Chancellor to that monarch. The explanation is simple. In the Spitzer sale of 1894, of which we have already spoken, was sold a book of original water-colour drawings of suits of armour; the volume was purchased by the Victoria and Albert Museum, luckily, one can say, for in it were drawings that showed us in a new light many of the fine suits of armour now to be seen in the Tower, at Windsor, in the Wallace collection, or in the collection of Lord Hothfield. It proved, indeed, to be none other than the original pattern book of Jacob Toft, or Jacobi, the Greenwich armourer, each page inscribed, perhaps by the hand of Toft himself, with the names of the distinguished persons for whom the suits were made. It is, therefore, impossible to over-estimate the value of such a purchase for the Museum, either from a sentimental or a more prosaic point of view, for by it we have been able to correct false attributions of the past, and to make safe and accurate statements with reference to the Toft suits in the future.

A few words must be said of the suit as it now stands in the centre of the Guard Chamber of Windsor Castle, mounted on a barbed steed, the right hand raised in the attitude of a champion throwing down the gauntlet in defence. It need hardly be said that the trappings of crimson velvet and silver thread are modern. However, they are most closely copied from a contemporary equestrian portrait of Henri III of France, by Clouet, with the single difference that in place of the H introduced into the trappings of the original portrait, the reversed capio E \mathfrak{H} , copied from the monogram appearing on the suit, are substituted. The chaufron, that is the armour for the horse's head, and one of the saddle-plates were, as stated, already in the Windsor Armoury, whilst the remaining saddle-plates were in the collection of Sir Samuel Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations" of his collection by Joseph Skelton, F.S.A., but that plate was purchased for the Windsor collection in 1877. So now, happily, the entire suit, the chaufron, and the saddle-plates are once more united, never, we hope, to be again separated one from the other.

The suit was exhibited as recently as 1900, at the Burlington Fine Arts Club, in Saville Row, in the catalogue of which exhibition it will be found with all the technical points described and enumerated.

GUY FRANCIS LAKING.





THE GARLAND COLLECTION

SOME few weeks ago millions of people on both sides of the Atlantic were anxiously waiting to hear what would become of the finest collection of old Chinese porcelains in the world. The interest was not confined to collectors; it is hardly an exaggeration to say that for the moment the question of the ultimate destination of the Garland porcelains was regarded as one of almost international importance.

Cables from New York announced that the collection had been bought by one who was bringing it to England, and the great British public which, though it did not know much about the Garland Collection, remembered the many other works of art lately acquired for America, was pleasantly surprised and felt a faint glow of national pride. Alas! the national pride, which has lately received many rude shocks, was again preceding a fall. A few days later came the news that Mr. J. Pierpont Morgan had bought the porcelains from their English purchaser and presented them to the New York Metropolitan Museum of Art, and the British public was again

dashed by another illustration of the power of the almighty dollar.

English connoisseurs, though they doubtless felt keen regret on hearing that this famous collection was not, after all, coming across the Atlantic, had been more surprised to hear that Messrs. Duveen's New York representative had been permitted to purchase it for the English market than they were to find that the American millionaire had intervened. For Mr. Garland had left his porcelains on exhibition in the New York Museum for over seven years, and although there was no agreement to that effect, the Museum authorities say they believed that when he died he would leave his collection

to the Institute, and that when they found he had not done so, they were much astonished. Therefore it appears that Mr. Morgan has only preserved for America that which Americans have long regarded as national property, and if, on reading of the beauties of this collection, we are inclined to sigh because they are now for ever lost to us, we may console ourselves by the



POWDER BLUE COLLECTION

thought that they had gone before, and that now they have, at least, become public property.

The Garland Collection consists of 1,138 pieces,

The Connoisseur

many of which are unique ; it contains examples of the most beautiful and grotesque of all types of rare Eastern porcelains, and is particularly distinguished for its magnificent enamelled ware. Its collector, who was also a collector of snuff-boxes, paintings, and tapestry, laid the foundation of this collection in a very modest fashion. In the early eighties, when

The gem of the collection is the "Red Hawthorn" Vase, with its deep lustrous black body and exquisite pink blossoms painted in strong enamel. This famous vase is unique, or at least it is unmatched among the porcelains known to collectors outside China, and it would be difficult to over-estimate its value.



MASTERPIECES OF EGG-SHELL PORCELAIN
LARGE LANTERN, SEVEN-BORDERED ROSE-BACKED PLATES, AND "BLUE HAWTHORN" JARS

he knew very little about porcelains, Messrs. Duveen purchased for him four small blue and white Nanking vases. His admiration for these induced him to buy other porcelains, and thus he was gradually led towards making his great collection. The pursuit of porcelains soon became his ruling passion, and his agents and advisers had instructions to spare neither trouble nor money but to ransack the world for prizes.

The story of the manner in which it came into Mr. Garland's possession is an interesting illustration of the wiles of up-to-date collecting. It belonged to Mr. Salting, the famous English collector, a man who will sometimes exchange a piece in his possession for another he wants, but who will never sell a treasure he has once bought. Knowing of this peculiarity, Mr. Duveen gave up all idea of attempting to purchase the precious vase, but he instructed a dealer,

The Garland Collection

with whom Mr. Salting often did business, to offer anything he liked in exchange for it. For three years nothing came of this, but at the end of that time Mr. Salting gave the dealer his vase in exchange for some rare black enamels he was particularly anxious to get, fully intending to buy it back again. An hour after he had thus parted with it his treasure was sold to Mr. Garland's agent. The English collector was sorely distressed by the news, and tried hard to buy it back; but his efforts were vain, Mr. Garland was not to be persuaded to part with his prize.

It is well to mention here that victory in such contests did not always go to the American millionaire's buyers. A great green enamelled vase which Mr. Garland much desired to possess is now resting

fourth from the collection of a Chinese mandarin. Thus this wonderful quartette of jars came from all over the world. All are magnificent specimens of the Kang-hi (seventeenth century) period, being of hard paste, and an exquisitely deep and vivid cobalt blue. The "Blenheim," with its brilliant sapphire-like colouring, is especially wonderful, and, indeed, is universally recognized as the finest example of its kind in existence.

Among the most prized of the collection are two very fine egg-shell lanterns. They are of ovoid hexagonal shapes, with perforated angular necks, the decorations being figure subjects with landscapes and interiors in translucent enamels. These also belong to the Kang-hi period, and represent what is probably the highest form of Chinese porcelain. They were



BLUE AND WHITE COLLECTION
JARS AND ASTER BOTTLES

amid the Salting Collection in the South Kensington Museum. On hearing this vase had come into the possession of a Parisian dealer, Mr. Duveen wired asking the price, and as soon as he received the reply left for Paris to buy it—only to find that Mr. Salting had anticipated him. The English collector had gone over without waiting to wire, and secured the vase while his rival was on his journey.

Next to the "Red Hawthorn" Vase in importance come the four "Blue Hawthorn" jars, which are among the rarest existing examples of blue and white ware. The most celebrated of these four jars is the "Blenheim Pot," which was added to the Garland Collection when the father of the present Duke of Marlborough sold the treasures of Blenheim Palace in 1887. The second came from Bing, a famous Chinese dealer of Paris, who brought it with its original cover from its native country. The third came from the Brayton Ives collection, and the

looted from the Summer Palace in 1863, and passed through many adventures and two collections before reaching Mr. Garland's hands.

The array of nine seven-bordered, rose-back plates of egg-shell porcelain of the Yung-tching period (eighteenth century) are world famous. Their design consists of seven delicately-drawn borders surrounding the central panel, which is occupied by figures of ladies and children in rich attire, with various accessories, such as furniture and flowers, the whole being painted on white ground of fine texture in from seven to ten colours, with gildings. Strangely enough, these plates, which appear to belong to the same set, were bought at sales held in different parts of the world and at various dates.

The well-known Van der Heyden porcelains, once the pride of Dutch connoisseurs, but now forming an important part of this collection, came into Mr. Garland's possession through a family quarrel. The

The Connoisseur

Van der Heyden who gathered together these beautiful examples was a merchant of The Hague in the eighteenth century. For many years the Dutch traders had done much business with Formosa, and had bought great quantities of the most beautiful

collection of blue and white china, and carefully guarded his treasures. These descended from father to son until about thirty years ago, when, on a Van der Heyden dying, his heirs quarrelled violently about the division of the estate. The porcelains



"HAWTHORN" JARS AND VASES
THE FAMOUS "RED HAWTHORN" IS THE FOREMOST VASE ON THE UPPER SHELF

of the porcelains of China from that island; the Dutch were so fond of it that there was scarcely a home in Holland without some examples, and their partiality is said to have led to the invention of Delft, Delft being the Dutch imitation of the Eastern porcelains. Van der Heyden amassed a splendid

were stored away pending the settlement of the quarrel, but that lasted for over twenty years, and meantime they were nearly forgotten. At last the family agreed that the estate should be divided, and Mr. Duveen, hearing one evening that their collection was to be sold, left London by the night mail and

The Garland Collection.

quietly bought the whole of it before anyone else knew it was for sale.

Amongst other prizes the acquisition thus made contained many beautiful "powder blue" pieces. The brilliant ground colouring of these examples was applied by a very ingenious device which was invented in the Kang-hi period. A piece of gauze was fixed to the end of a bamboo tube and then dipped into the prepared colour, which the artist transferred to the paste by blowing through the tube. On the spaces left uncovered by this process are painted flowers, birds, and landscapes in the richest of cobalt blues. Of this type of ware the collection contains nearly two hundred pieces, all of great value and beauty.

Many rare and grotesque examples of the Ming (fifteenth and sixteenth century) period are to be found among these porcelains. One of the most

interesting of this type of work is a figure of Pontai, a Buddhist demi-god with a suppliant mortal kneeling at his feet. The figures are modelled in unglazed biscuit, and the harlequin robe of the demi-god is glazed in brilliant polychrome enamels.

It is hopeless to attempt anything like a comprehensive description

of this almost complete collection in a single article. But some idea of its value and interest may be gathered from these few brief notes, and at least enough has been said to show how much cause America has to be grateful to her public-spirited millionaire.



TEAPOTS OF VARIOUS TYPES AND PERIODS



VASES OF THE KHANG-HE PERIOD

Prints

THE PICTORIAL HISTORY OF GOLF A SUGGESTION FOR COLLECTORS BY MARTIN HARDIE

FOR every student at some moment of his career the question arises whether he shall know a little about everything or everything about something. So for the collector there comes the time when he too must decide whether he will continue in his pleasant *dilettante* ways, or devote his research to some special branch of art. Is he to wander at ease in the low-lying meadows, plucking a flower here or there as they please his fancy, or is he to climb the heights in search of edelweiss and the rarer blooms? Yet even when he is drawn to some particular branch of study, be it pictures, or china, or books, or even postage stamps, the possibilities before him are too infinite, and he will feel at once the need of further limitation. To give an instance from the book world, there is a well-known editor of the present time who devotes his energies to the collection of books of the year of grace 1598!

To suit our present main theme, let us suppose that prints are the subject elect for specialization. The study of engravings is endlessly elaborate and complicated, and in making his further limitation the specialist has an unlimited variety of choice. Shall it be a master, a period, or a method? He may give his life-time to the countless states of Rembrandt, or the two thousand prints of Hollar.

He may choose a period, that of Dürer and the Little Masters, or the engravers of the eighteenth century. He may be attracted by a method—etching, or mezzotint, or the colour-prints of Japan. As he faces the subject there are innumerable pleasing vistas of choice.

Now to the collector who is fond of any manner of sport, we would suggest that in tracing its pictorial history he has a new and interesting subject ready to hand, and our present purpose is to show the special attraction offered by the game of golf. And surely every collector ought to be a golfer. Both collecting and golf are games in which the individual depends on himself alone. Both have their glorious possibilities, their successes and disappointments, their moments of fortune, their bunkers of despair. It were a serious question for one who played both games to decide whether he would lieber do a hole in one, or pick up for five shillings in a country village a first proof, say of the Salisbury Cathedral, by Lucas. Let him search his heart and decide whether he be better golfer or better collector.

First it may be pointed out that the collection of golf prints may be of the greatest value in settling disputed points in the history of the Royal Game. For the origin of golf, like that of Mr. Yellowplush, is "wropt in mistry," and it is still a moot point whether Scotland or the Low Countries can claim to be the incunabula of the modern game. For its early literary history the only sources are the Scottish Acts of Parliament and records of



AN ENGRAVING BY J. ALIAMEY
AFTER ADRIAEN VAN DE VELDE

Pictorial History of Golf

Kirk Sessions. "That the fut ball and golf be utterly cryit dune" is the stern behest of the Parliament of 1457. So also a century later in 1593 two golfers were prosecuted by the Town Council of Edinburgh for "playing of the Gowff on the Links of Leith every Sabbath the time of the sermones."

But while Scotland can produce this documentary evidence, it is to the Low Countries that we go for the pictorial history of the game. Without any doubt, as our illustrations will show, golf was in vogue in Holland in the sixteenth century, being played on ice as well as on grass. Indeed, early in the seventeenth century, golf balls were imported to Scotland, for in a letter of 1618 the writer says that "no small quantitie of gold and silver is transported yearlie out of his Hienes' kingdome of Scotland for bying of golf ballis." For pictorial records of the earliest periods of the game in the Low Countries one has to search illuminated manuscripts of the fifteenth and sixteenth centuries. Perhaps the earliest representation of golf, or of a game which must be the primogenitor of golf, is to be found in a manuscript in the Chantilly Collection,

and shows figures putting both to a post and to a hole. Mr. W. H. J. Weale, the well-known authority on Flemish painting, has dated this for me as between 1460 and 1470. Another Flemish *Book of Hours*, in the British Museum Library, executed at Bruges between 1500 and 1520, shows distinctly that at this period the golfer putted to a hole. The home-green in front of the Club House, the red coat of the player, and the steel-faced club, are all curiously modern. Hidden away among collections

of manuscripts must be many a treasure which would throw light on the early history of the game.

By the seventeenth century golf in Holland had become almost entirely a winter game. The Dutch painters of the period seem to have found a peculiar fascination in winter scenes, with their clear, bright atmosphere, and the moving crowds of figures in their various occupations of sledging, skating, or golf. As might be expected, many a golfing scene is to be found in pictures by Van de Velde, Van der Neer,

Avercamp, Van Goyen, and others of their school. Several drawings of this period, showing single figures or small groups, give perhaps a better idea of the golf of the time. Two such drawings by Avercamp in the Royal Collection at Dresden, of about the year 1610, are obviously character studies from life, and show us players that, except for their costume, exhibit a startling modernity. How often have we seen a golfer stand in the pose of this stout Dutchman, pipe in hand, his club held loosely resting on the ground, as he surveys a difficult "lie," and swithers for a moment between this club and that.

We wonder who the

present owner is of the drawing that fetched 18s. at the William Esdaile Sale of 1840, catalogued as "Lot 1178, H. Avercamp: Figures playing at Kolf on the ice. Capital."

For the ordinary collector, however, whose aspirations are limited by the length of his purse, the engravings of the period offer the happiest hunting-ground. Huys, Van Schoel, Jan and Adriaen Van de Velde, Van Sichem and R. de Hooghe are some of the artists whose engraved work contains golfing



A GIANT OF GOLF
AN ENGRAVING BY ROMEYN DE HOOGE



ALEXANDER MCKELLAR
AN ETCHING IN *KAY'S PORTRAITS*

scenes. A rare etching by Hendrik van Schoel—and the connoisseur will appreciate the fact that neither Bartsch nor Nagler chronicle its existence—shows a reservoir with skaters and golfers, particularly noticeable being a small boy at the top of his swing. Another interesting feature in the picture is the group of curlers in the middle distance on the right. The stones, the kneeling attitude of the player, and the “skip” giving directions with outstretched arm, all show that here we have an early picture of the “roaring game.” Several engravings by Jan Van de Velde, from sets representing the twelve months, show figures of golfers playing on ice. Of the late seventeenth century is an engraving by Romeyn de Hooghe, giving us perhaps the best presentment of a golfer with club in hand that can be found among these Dutch prints. From France we have an engraving by J. Aliamet of about 1750, after the picture in our National Gallery by Adriaen Van de Velde. It is interesting to note that the plate is reversed, with the result that the player seems to be left-handed. A thrill runs through the golfer when he notices for the first time in a catalogue of



FROM A DRAWING BY H. AVERCAMP

Rembrandt's etchings the entry, “A Kolfer.” He is, however, doomed to disappointment, for the Kolf there depicted is the modern Dutch indoor game, only remotely connected with our golf.

In Scotland of the sixteenth and seventeenth century our “rude forefathers” had no Van de Velde or Avercamp to chronicle with brush or burin the annals of the game. Records of Kirk Sessions tell of the chastisement of offenders against the Sabbath laws; club minutes relate the winning of casks of wine; but of pictures we have nothing till the end of the eighteenth century, when there begins a series of excellent portraits of golfers with caddie and clubs. These are interesting to the collector because many have been translated into the beautiful mezzotints for which the period is famous. For the player their value also lies in their historic associations, and in the representation they give of the baffies, and spoons, and other disused weapons of the game. One of the best known of these mezzotints is the portrait of William Innes, by Val. Green, after L. F. Abbot, dedicated “to the Society of Golfers at Blackheath.” Of the original picture no trace can be found, and it

Pictorial History of Golf

may be presumed that it was destroyed in the fire which burned down the Blackheath Club House at the end of the eighteenth century. Another beautiful mezzotint is that by J. Jones, after the portrait by Raeburn, of James Balfour, an early secretary of the Honourable Company of Edinburgh Golfers. This mezzotint carries the inscription: "Published by Wm. Murray, Bookseller, Parliament Close, Edinburgh, October, 1796."

An interesting etching is one of Kay's portraits, dated 1803, showing Alexander M'Kellar, a well-known character of the Bruntisfield Links at Edinburgh. The engraving by Wagstaffe of the picture by Charles Lees, R.S.A.—*A Grand Match at Golf*, 1850—is of great historical interest. It depicts a foursome in which Sir David Baird and Sir Ralph Anstruther are matched against Major Playfair and John Campbell, of Saddell. In the group of onlookers are many distinguished Scotchmen of the period, and in the background are seen the towers and spires of St. Andrews. Many similar engravings of champion-

ship meetings have been published of late years, but are scarcely of sufficient merit to attract the connoisseur.

The collector of wood-engravings of "the sixties" will find two interesting golf illustrations by Doyle of *Punch* in *London Society* for 1863. In more modern times capital photogravures have been published by the Fine Art Society after *The Sabbath Breakers*, *The Stymie*, and other paintings by J. C. Dollmann, R.I., and for those who are initiated in the mysteries of the "new art," there are some clever prints by Mr. Nicholson and Mr. Cecil Aldin, without which the golf collection will be incomplete.

In the case of most collectors the length of their purse is an important consideration. *Non cuius contingit adire Corinthum*—not everyone is fortunate enough even to dream of acquiring the *Hundred Guilder* print, the *Melancholia*, the *Abside*, or the *Ladies Waldegrave*. But these golf prints can for the most part be purchased at a reasonable price, and to the connoisseur, who is a golfer as well, their acquisition will add a new interest to his game.



FROM AN ENGRAVING BY J. VAN DE VELDE

Pottery and Porcelain

SOME OLD ENGLISH DELFT DISHES BY FRANK FREETH

ENGLISH Delft! A curious combination indeed! Yet such is the generic name that has been given by common consent to a ware that was made in England in the first half of the seventeenth century, and continued to be made late into the eighteenth. Assigned to this class of ware is a series of large round dishes or plates, which have been more or less a puzzle to connoisseurs of ceramics. My desire is that more light may be thrown on their origin, and I hope that such a result may be the ultimate outcome of this article.

These dishes have a coarse hard clay body, and are not badly potted. The body is covered first with a greenish tin enamel, on which the decoration is done; and then the whole is thinly glazed with lead. There are only five colours used in the decoration—but not always all of them at once—viz., blue, green, yellow, orange, and puce; and they are much the same colours as those found on the Dutch Delft dishes of the period. The dishes vary from 11 ins. to 18 ins. in diameter, the usual size being between 13 ins. and 14 ins. The majority have blue dashes varying in breadth round the edge. Some have plain borders, with a line or two in puce or blue inside. A very large one I have has a fancy border between the blue dashes and the picture in the centre. They are only rarely dated; but even when not, the subjects on

them plainly enough indicate the date of their manufacture. It is reasonable to conclude that they were made in some part of England; for the kings, queens, princes, generals, and distinguished personages portrayed are English or closely connected with England. The potter does not seem to have troubled himself about producing an exact likeness of his subject, though he was considerate enough to remedy this defect by adding the initials of the persons intended over or beside their heads; e.g., "C R I." for Charles I., "W M R" for William and Mary, "D M" for the Duke of Marlborough, and so forth. Identically the same figure does duty both for the Duke of Marlborough and his great ally, Prince

Eugene. The uninitialed ones consequently offer considerable scope for speculation. As far as I can discover, the following is a fairly complete list of the subjects on these dishes, most of which are in my collection.

(a) HISTORICAL.—

- (1) Charles I.,
- (2) Charles II.,
- (3) James II.,
- (4) William and Mary, (5) William III., both on horseback and on foot;
- (6) Queen Anne,
- (7) Prince George of Denmark, husband of Queen Anne;
- (8) Duke of Marlborough, (9) Prince Eugene of Savoy, who was so frequently associated with the Duke of Marlborough in his memorable victories on the Continent;
- (10) Duke of Ormond, who succeeded the Duke of Marlborough as Commander-in-Chief;
- (11) a Court jester or celebrated musician, whom I always imagine to be Sir Thomas Killigrew, page to



WILLIAM AND MARY

Some Old English Delft Dishes

Charles I., and afterwards Groom of the Bedchamber to Charles II., the last of the Court jesters. This is, after all, only a conjecture on my part, based upon the grotesqueness of the costume that he is dressed in, and on the vague resemblance of the face to a portrait of that courtier in Woburn Abbey. I give an illustration of this dish, which is in my collection, as I believe it to be unique. Mr. L. M. Solon, whose knowledge of things ceramic is perhaps unequalled, adds a George I. dish to the list; but I have not included it, as I have never myself seen one of these particular dishes with his portrait on. I have a fine Bristol Delft one so decorated.

(b) GENERAL.—(1) The Temptation of Adam and Eve, representing Eve taking what looks more like an orange than an apple from the serpent and giving it to Adam. It has been surmised from the appearance of the fruit that William and Mary are suggested under this guise, and that the idea is that of Mary stealing the throne of England and giving it to her husband. It is an ingenious conjecture, but highly improbable, as the Temptation was a favourite subject with painters and potters long before the English Revolution.

(2) Tulips, in a variety of designs, recalling the days of the Tulipomania.

(3) Marriage. A dish of this kind that I have is especially interesting, as it bears in front the date 1685, and the little husband and wife are thoroughly Dutch in dress and appearance. Yet they are lettered in plain English Mr. H. and Mrs. H., the initials of the maiden name of the latter, F. B., being also added.

Such, then, are the main features of the Delft dishes in question. We have now to try and determine where they were really made. The parts of England usually credited with the manufacture of early Delft ware are Lambeth, Staffordshire, Bristol, and Liverpool. From the evidence adduced there is no doubt whatever but that the ware was produced in Lambeth before the end of the seventeenth century, and afterwards in Bristol and Liverpool. But it is, in my opinion, very doubtful whether such ware was ever

made in Staffordshire at all, for I place no reliance on the evidence of Simeon Shaw in his *History of the Staffordshire Potteries*, published in 1829, a book which is for the most part based upon local hearsay and tradition. Indeed, he frankly confesses in the preface that "this volume originated in the reminiscences of many aged persons." The natural consequence is that many of the stories that he seriously accepts are either scientifically or chronologically impossible. However, I shall quote the whole passage on the subject later on, omitting only the family matters that he has so curiously interwoven in the text.

Now, as these large dishes are quite unlike any of the Delft ware that we know to have been made at Bristol and Liverpool, I shall take it for granted that they were not made at either of these two towns, and confine my attention to the claims of Lambeth and Staffordshire. First, then, do they bear any general resemblance to the Delft ware previously manufactured at Lambeth? or rather, I should say, "attributed to Lambeth"; because, whatever the probability may be, there is no proof of there having been potworks at Lambeth itself till 1699, although there is direct evidence that "white and painted earthenware" was produced at London at any rate

before 1668. For we read in the account of Warner's trial in 1693, that it was *London* potters with such thoroughly English names as William Knight, Thomas Harper, John Robins, and Moses Johnson, who deposed that the clay that was seized by the Custom House officers on its way to Holland was "potter's clay, and of the same sort as they had constantly bought of Warner, *some for above twenty-five years, and others ever since they were traders.*" Still, the general opinion, and one based upon probability, is that the site of these London potworks was at Lambeth. Again, in view of the very English names of the potters above referred to and the fact that Van Hamme claimed to introduce the Dutch method in 1671, it seems certain that the ware at first made



WILLIAM THE THIRD

was not the work of Dutch potters settled in London as generally held, but rather of native potters who went direct to the Italian source. The clay used is no sure guide in the matter, for Warner's trial proves that the London clay was exported to Holland in quantities at least before 1668, and by inference still earlier. The latest theory that the early pieces were made in Holland and coloured at Lambeth has practically no evidence to support it, and does not commend itself to my mind. Now the earlier so-called Lambeth pieces were chiefly wine-pots, posset-pots, pill-slabs, and mugs. They have a



THE DUKE OF MARLBOROUGH

body of pale buff tint covered with a white tin enamel. Some of them are perfectly plain; others bear a date or initials or devices painted in blue between the enamel and lead glaze. One of the winepots that was burnt in the Alexandra Palace fire was dated 1639. None that we know of bears a date later than 1663. It would appear, therefore, that the manufacture of this white ware began to decline about that period, although it was not actually discontinued till 1740. What, then, took the place of these winepots and posset-pots? May it not well have been the large Delft dishes that I have described? For we learn that one Ariens Van Hamme, a Dutch potter, took out an English patent in 1671 for "the art of making tiles, porcelain, and other earthenwares after the manner practised in Holland, *which has not*

been practised in this our kingdom"; and, further, from the preamble to another patent granted him in 1676 that he was *already then settled in London*. The date fits almost exactly, and though they are not like the Dutch Delft dishes in all respects, they are in most. They resemble the Dutch in enamel, glaze, and colouring. They differ from them in shape and substance, being more basin-shaped and thicker. The blue dashes round the edge are a peculiarity of their own. Are these differences sufficient to be fatal to the theory that they are the work of Van Hamme and his assistants? In my opinion they are not. For may we not reasonably suppose that he was influenced by the English ware by which he was surrounded, and that he introduced changes and modifications in his own to suit the English taste? I confess to not being quite so sanguine in dealing with the difficulty raised by the Charles I. dish with blue dashes in Mr. Henry Willett's collection. It is the only one I have ever seen or heard of, but it cannot be disregarded on that account. Charles I. was executed in 1649, so that you would expect the dish to have been made either before or not long after that date—in other words, some twenty years before Van Hamme was established in Lambeth. This is no doubt a serious objection; but if it militates against the view I am advocating, it militates still more strongly against the claims of Staffordshire, because, according to Shaw, on whom those claims really rest, Staffordshire Delft was not made at all till 1710, or sixty-one years after the death of Charles I.—about the time when the manufacture of these dishes ceased, if we may judge from the portraits and subjects on them. For if we except the George I. dish, about which there is some doubt, the last made would be the Duke of Ormond one, and that must have been made about the time of his appointment as Commander-in-Chief in 1712. I think, however, that a possible, if not probable, solution of the apparent difficulty may be this—that the reverence for the Martyr King after the restoration of the Monarchy in 1660 led to his portrait being in demand, and that the Charles I. dish was made to meet that demand at the same time as the potter was handing down to posterity a counterfeit presentment of the Merry Monarch himself.

Again, it has become quite the fashion to argue that these dishes are not good enough to come from Lambeth, simply because they are inferior in point of decoration and enamel to some very fine dishes, which have been attributed to Lambeth without any better reason than these, if indeed so good. Such a dish, for instance, is that in the British Museum with Jacob's dream represented upon it. The whole

Some Old English Delft Dishes

style of this dish is, as Professor Church points out in his handbook on *English Earthenware*, Italian and not Dutch; and there is no reason to suppose that any work half so artistic and elaborate was executed in Lambeth in 1660, the date that the dish bears in front. But even if for the sake of argument we concede this and similar ornate dishes to hail from Lambeth, my theory about the others does not on that account fall to the ground, because, at the time the date shows them to have been made, Van Hamme had not settled in England to practise his Dutch method. Van Hamme and his school could, therefore, have had nothing to do with them; and they cannot reasonably be adduced as evidence against the view that Van Hamme and his assistants or imitators are responsible for the quaint and ruder productions with which I am specially concerned.

Now I will state the case for a Staffordshire origin as put by Shaw in the passage I have already referred to:—"Mr. Thomas Heath, of Lane Delph, in 1710, made a good kind of pottery by mixing with his other clay a species obtained from the coal mines, which by high firing became a light grey; and his pottery is of a durable kind, not easily affected by change or excess of temperature. He also used the Wash of Pipe Clay, first practised by Mr. Astbury; as is seen on a circular fourteen inch dish of the author's, long time the property of a family at Swinnerton, and one of a set made as specimen of this new kind of ware. The upper surface is tolerably even, and only a very few minute holes (air bubbles) appear in the dip; but the under surface is spotted with them and exhibits the coarse materials of the body. We cannot help regarding it as a fine specimen of the first attempts at White Ware and Blue Painting upon the face. The effect is pleasing, though the outline is very rude. In the landscape mere lines or strokes form the edifice (like school boys' first attempt at design); the clouds seem formed by the finger's end and a soft rag or sponge; the two human figures are finely contrasted; a very tall thin woman in the costume of the time, walking with a low stout man wrapped in a cloak." The "two human figures" on this dish are no doubt William and Mary from the description.

Mr. Solon, in his *Art of the English Potter*, commenting on this passage, remarks that "though the author mistakes the white enamel for a dip of white clay, the description is so accurate that there can be no doubt as to the piece being English Delft," and undoubtedly he is right in this conclusion. And, again, further on:—"These dishes representing William and Mary were first made at Lambeth,

before being imitated in Staffordshire. We may safely surmise that the quantity of these still in existence came from different manufactories. We may judge from the inequality of the workmanship and material, that they could not all originate from the same place." And yet he confesses to being at a loss to know what has become of the immense quantity of dishes that he imagines to have been turned out. And I am equally puzzled, knowing, as I do, by experience how exceedingly difficult it is to pick up a single specimen now, though they were made for ornament and are far from fragile. My own view is that



SIR THOMAS KILLIGREW
THE LAST OF THE COURT JESTERS

this immense quantity of reproductions in Staffordshire never existed, except in the imagination. For Shaw's evidence is by no means conclusive. Firstly, his dish may easily have found its way from Lambeth to Staffordshire, and afterwards have had all sorts of tales and traditions attached to it, as is so frequently the case with things a few generations old. Secondly, it cannot possibly have been a specimen of the FIRST attempts at white ware and blue painting, if made in Staffordshire, because in that case it must, on his own showing, have been made after 1710, some forty years after these dishes had first been turned out in Lambeth. Common sense again is opposed to the evidence, for it is hard to imagine that there would have been a demand for dishes with portraits of sovereigns and

others who had been dead several years and were almost forgotten. The existence of a lane called Delph may call for some remark. Surely it is not to be wondered at, that in a pottery district like that of Staffordshire a "Lane" should have been named after one of the most renowned potteries in the world. It is clear that the name was not in existence before the end of the seventeenth century, from the fact that it is not marked on the map drawn by Dr. Plot.

Professor Church, the eminent authority on ceramics, seems uncertain in his own mind whether to attribute these dishes to Lambeth or Staffordshire.

On page 26 of his *English Earthenware*

he writes:—"There was, in fact, in Staffordshire, another ware contemporary with the productions of the Toft school

—the early picturesque Delft ware."

As an example of this ware he gives an illustration of one of these dishes with blue dashes, having in the centre an equestrian figure of William III. in the usual colours. In making this statement, he is in direct opposition to Shaw; for the Toft school, as proved by the dates on their dishes, were working between 1660 and 1710 at the latest; and Shaw, as I have already said, names 1710 as the date of the introduction of the manufacture of Delft ware into

Staffordshire. Later on, however, in his chapter on "Lambeth Delft and the dishes made there," Professor Church apparently inclines to the belief that these dishes should be included among them, for he only adds, as a sort of after-thought, "It is right to say here that a Staffordshire origin has been claimed for some of the large painted Delft dishes usually attributed to Lambeth, but which show less successful following of Italian and Dutch models than those made at Lambeth. They are rough pieces enamelled on the face only, the back or reverse side being simply glazed with a transparent lead glaze, sometimes tinted with the colours used on tortoiseshell ware. The drawing on these pieces is quaint and crude, the colours are dull, the trees are commonly painted

with a sponge, the enamel ground is a dirty greenish white, the rims are usually adorned with blue dashes, while the edges are not infrequently indented." Now the Marriage Dish dated 1685 on the face, which I have already referred to, exactly answers this description, and must certainly have been made at the time of the date on it. There could not possibly have been a demand for the reproduction of such a dish; and yet a reproduction it must have been, if Shaw and Solon are right. I would also call attention to the fact that it has no enamel on the back, because it has been argued that this absence of enamel at the back is one of the surest signs of

Staffordshire Delft.

Rev. E. A. Downman, who has devoted a chapter in his *English Pottery and Porcelain* especially to these dishes,

which he calls "Blue Dash Chargers" (apparently including all the dishes of the same general nature, even though they have no blue dashes round the edge), frankly avers that their origin is unknown. Disregarding Shaw's testimony altogether, he writes:

"No history seems to have come down with them, and no fragments have yet been discovered locating their origin." Nevertheless, he adds: "As most of those known have been picked up on the eastern side of England, extending

from York to London, this fact rather points to the site of the Blue Dash Pottery in one of the Eastern Counties." If this be so, then the claim of Lambeth is to be preferred to that of Staffordshire.

A few words as to the dishes that we know for certain to have been made in Staffordshire between 1660 and 1710. I allude to the Toft ware dishes named after the potter, Thomas Toft, whose name is to be found on many good specimens. They are from 17 ins. to 18 ins. in diameter and nearly three inches deep to the centre. They are of common red clay with a wash of pipe clay on the top surface. The decoration and design were laid on in two shades of reddish brown slip, and afterwards elaborated by white dots being superposed in many



WILLIAM AND MARY TOFT DISH

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Number of hauls	<i>P. setiferus</i> (%)	<i>P. setiferus</i> + <i>P. setiferus</i> + <i>P. setiferus</i> (%)
1	10	5
2	30	10
3	50	15
4	70	18
5	85	20
6	90	22
7	95	23
8	98	24
9	100	25
10	100	26

**THE
HOLY FAMILY**

By Peter Paul Rubens

In the collection of
Earl Spencer, at Althorp





Some Old English Delft Dishes

parts. The whole was covered with a lead glaze. The same royal personages are represented on many of these Toft dishes as on the Delft ones ; but the potting is far inferior and the portraits still more grotesque. They show, as Professor Church well says, "the native style of English pottery, and have a quaint originality of their own." Still it seems impossible to conceive that they could have competed successfully with the more ornate Delft ware, or even that two kinds of dishes so dissimilar in every respect could have proceeded from one and the same district at the same time. I give an illustration of a Toft dish I have with William and Mary on, bearing the loyal wish "God bless K.W. & Q.M.", so that it may be compared with what I call the Lambeth one previously given.

Evidence and common sense, then, alike lead to the probable conclusion that none of these dishes were made in Staffordshire, but that, if possibly some were made there, they must have been reproductions of others previously made at Lambeth. I say "possibly," for apart from all other considerations my

1685 Marriage Dish seems an almost insurmountable obstacle to the reproduction theory. If, then, we eliminate Staffordshire, we have no choice but to fall back on Lambeth, unless we abandon an English origin for them altogether. I allow that diversities of method and inequalities of workmanship are discernible ; but not more than might naturally be expected under the circumstances. It is not as if they were all turned out by machinery or designed and painted by one and the same hand. There were, according to Solon, twenty potworks at Lambeth, so that a large number of potters must have been employed. As there were various artists, so there were various results. Thus each dish has about it an individuality which is not its least charm ; while it retains the strong family likeness which unmistakeably runs through them all. These discrepancies, therefore—due perhaps to some having been made for a dear and some for a cheap market—count for little in my own mind ; and I feel confident, for the reasons I have given, that Lambeth was the birthplace of all this class of Delft dish, whether the specimens be good, bad, or indifferent.





ENGLISH CORONATION ROBES BY MRS. F. NEVILL JACKSON

THE Duke of Norfolk, as Earl Marshal, issues the orders respecting the Robes to be worn at the Coronation Ceremony by the Peers and Peeresses, but his jurisdiction does not extend to those of the King and Queen nor of the Princes and Princesses of the Royal blood. These are under the direction of the Heralds' College only.

Though their names have been changed, we read sometimes of the *Pallium Regale* as the Cope; the Robes of Estate as the Parliament Robes or "Long Mantel and Hood," yet for hundreds of years the essentials have been identical.

It must be remembered that the Act of Coronation is a religious ceremony and the reason for the quasi sacerdotal character of the Robes, both of the King and Queen, lies in the fact that they are a modified form of the historic vestments of a priest. In the Middle Ages the monarch was no longer considered a layman when he had been anointed King.

The Robes of the early Kings of England generally consisted of:

A sleeveless tunic of silk, sidon or syndon, corresponding to the Albe of the priest.

A long tunic reaching to the ankles, the Dalmatic.

Buskins or foot coverings with sandals. Gloves.

The Royal Mantle, four square, decorated with golden eagles.

With ornaments and equipments, such as the Sword and its girdle,

the Bracelets, the Ring, Spurs, Crowns and Sceptres of the Regalia, we are not dealing in this article.

Amongst the Robes of Edward the Confessor, long preserved at Westminster Abbey, were the Tunic and Super Tunic, a Girdle, an embroidered Mantle, a pair of Buskins and a pair of Gloves. Of these the Mantle was deeply significant in shape, the four corners typifying to the people and to the King himself that the four corners of the world are subject to the Power of God. The Tunic, corresponding to the Dalmatic of the priest, was sometimes sufficiently long to reach nearly to the ankles, as in the case of William the Conqueror, shewn in an old MS. representation of his Coronation; sometimes, as with the second William, as shewn on his Seal, this Tunic was short and had wide sleeves.

On old Seals of State, on monumental brasses and

effigies and in the accounts of "Kings' Crownings," we are able to verify small divergencies in the Coronation Robes. Henry the First fastened his mantle on his shoulders, while that of Richard the First was secured by a band across the chest. Henry the Second wore his golden spurs, whereas Edward the Seventh had but a touch from his, as he knelt for the Archbishop's blessing, after which they were at once replaced on the altar.

The Mantle, or *Pallium Regale*, has altered considerably in colour. In the first representation known of an English King's crowning, Harold, in the Bayeux tapestry, appears with a purple red mantle. That of Henry



QUEEN CHARLOTTE
ENGRAVED BY C. WARREN

English Coronation Robes

the Second was also purple. Red samite bordered with precious stones for King John, whose gloves were white, jewelled with sapphires and amethysts. Again, for Henry the Third, red samite was the material used. Latterly the Robes of Estate have been almost uniformly of red or purple velvet-furred; the Cap of Estate corresponding and the Cope or Coronation Mantle of cloth of gold.

It is this Imperial Mantle, or as it is sometimes called, the Robe of Righteousness, with which King

Edward the Seventh was invested by the Great Lord Chamberlain, whose duty it was to fasten the massive clasps. Its four square corners, as centuries ago, typifying the four corners of the earth. The material of which it was made was manufactured on a hand-loom at Braintree, Essex. The warp is of yellow silk, by which the threads of gold, purer than the metal used in the making of the Sovereigns, is held in place. Thirty yards of this costly material were required, the cloth being twenty-one inches wide.

It was afterwards embroidered with the Royal emblems. Such a Robe was worn by Queen Victoria, depending from the décolletage of her under-dress; the material, also made at Braintree, was patterned with roses of conventional design and no embroidery was used.

The Stole worn by King Edward the Seventh, following ancient precedent, first appeared amongst the Coronation Robes at the time of Edward the First. The eagles with which it was embroidered are similar to those borne as the insignia of the

Roman Empire. This ornamentation is also according to precedent and is mentioned as early as the time of Richard the Second, when the Royal Mantle "four square and woven throughout with golden eagles" is spoken of.

Some of the old ceremonials in connection with Coronation, such as the Throwing of the Gauntlet by the Champion of England, are in abeyance; others are performed in a much less thorough manner than they were formerly; that the details of such an

important part of the Ceremony as the Anointing are now carried out in a more perfunctory manner, is shewn by the fact that in volume 14 of *La Belle Assemblée*, published in December, 1831, we read that: "His Majesty, King William the Fourth wore an Admiral's uniform under his Coronation Robes, the investing with a super tunica, generally a part of the Coronation Ceremony, was altogether omitted at the King's request." Edward the Second was disrobed for his anointing to his shirt, which was then torn apart to the waist to facilitate the



HER MOST GRACIOUS MAJESTY QUEEN ADELAIDE IN HER CORONATION ROBES
FROM AN ENGRAVING ON STEEL BY E. FINDEN
From an original drawing by F. R. Sag

anointing by the Bishop. The shirt and tunic of Richard the Second were provided with openings at the breast, shoulders, back and elbows. These openings being closed with silver loops; only after the anointing was the King invested with tunic, dalmatic, stole, and last of all, the Royal Mantle or Cope.

The garments worn by Richard the Third were two shirts, one of lawn, one of crimson silk; both could be opened for the anointing; crimson sarsenet hose; a crimson satin coat, to be opened like the shirts, a



ELIZABETH COUNTESS OF
NORTHUMBERLAND
PAINTED BY
SIR JOSHUA REYNOLDS
ENGRAVED BY R. HOUSTON

surcoat furred with minever, a hood of Estate, also furred, a mantle of crimson satin, a cap of Estate of crimson satin, with a ribbon of gold.

Abdon, in his *Coronation of Kings and Queens of England*, published in 1727, wrote: "Early in the morning of the day appointed for the Coronation, the Great lord Chamberlain of England repairs to the King and with assistance of the lord Chamberlain of the Household, puts on his Majesty's shirt, opened for the anointing, as also his breeches and stockings of crimson silk and his satin surcoat, opened likewise for the anointing; and other upper apparel fit for the season.

"Whereupon his Majesty, having performed his Devotions, and being attended with several Noblemen and Officers, usually passes through St. James' Park for Whitehall, where the Royal Barge, attending at the Privy Stairs, he comes therein privately by Water to Westminster, about ten of the clock in the morning, and lands at the Parliament Stairs, leading up to the Old Palace Yard, and going directly to the Prince's

lodgings, he there reposes himself, and is invested with his Surcoat of Crimson Velvet, and after some time with his Royal Robe or Mantle of Crimson Velvet furred with Ermine, called his Parliament Robes; with a Cap of Estate, also of Crimson Velvet, turned up with Ermine.

"The Queen in the meantime, having performed her Devotions also, and being fully attired at St. James, and apparelled in her Royal Robes of Purple Velvet, furred with Ermine, by the ladies of her Bedchamber, assisted by her Women; and on her head a Cap of Purple Velvet turned up with Ermine, with a circle of gold richly adorned with precious stones, usually comes privately in her chair to Whitehall."

It was on the Coronation Robes of Queen Adelaide, now in the possession of Miss Brodie, that the robes of our Queen Alexandra were chiefly modelled. After many pictures and engravings had been submitted for Her Majesty's inspection, those of Queen Adelaide were considered the most suitable, and the original dress was, by Royal desire, sent to

English Coronation Robes

JOHN STUART
FIRST MARQUIS OF BUTE
PAINTED BY ROMNEY
ENGRAVED BY C. WATSON



Marlborough House. The crown of Mary, consort of James the Second, suggested many of the details which have been carried out for Queen Alexandra. Over the whole of her costume there is also a pleasant suggestion of modern style. Her Majesty has always had the reputation for graceful and perfect dressing. It was not likely, therefore, that she would allow her Coronation Robes, the most important dress she is ever likely to order, to be unduly sacrificed to heavy ornamentation and forms, correct in accordance with the rules of the Heralds' Office, but without beauty unless arranged by a woman sartorially gifted.

The Robes of the Peeresses for the Coronation of King Edward and Queen Alexandra were originally founded on the dress worn by Lady Rolle at the coronation of William the Fourth. The print, a photograph of which we give, was sent by command from the British Museum to Marlborough House as early as September last, and models were made and shown at the Earl Marshal's office in St. James'

Square; but a difficulty arose, for many of the ladies, who were to wear the dresses, thought them ugly and unbecoming. The Duchess of Buccleuch, Mistress of the Robes, was sent for. Modifications were made, and a lighter and more graceful model was designed as an alternative.

The Coronation Robes of Peeresses may be said to consist of the mantle, the cape, the train, the petticoat, the kirtle and surcoat or bodice; girdles and coronets with velvet caps complete the costume.

At the Coronation of George the Second and Queen Caroline, October 11th, 1727, the Earl Marshal's orders with regard to the Peeresses' Robes were as follows:—

"These are to give Notice to all the Peeresses that are to attend in the Royal Proceeding to their Majesties' Coronation, on the 11th of *October* next.

"That the Robe or Mantle of a Baroness is to be of Crimson Velvet, the Cape whereof to be furred with Meniver pure, and powder'd with two Bars or Rows of Ermine, the said Mantle to be edged round with Meniver pure, two inches in breadth, and the Train to be three Foot on the Ground; her Coronet to be according to her



LADY ROLLE IN THE ROBES WORN AT
THE CORONATION OF WILLIAM IV.

English Coronation Robes

Degree, *viz.* :—a Rim or Circle, with six Pearls upon the same, not raised upon Points.

"That the Robe or Mantle of a Viscountess be like that of a Baroness, only the Cape powdered with two Rows and an half of Ermine. The Edging of the Mantle two inches, as before, and the Train a Yard and a Quarter; her Coronet to be according to her Degree, *viz.* :—a Rim or Circle with Pearls thereon, sixteen in number, and not raised upon Points.

"That the Mantle of a Countess be as before, only the Cape powdered with three Rows of Ermine, the Edging three Inches in breadth, and the Train a yard and a half; her Coronet to be composed of eight Pearls raised upon Points or Rays, with small Leaves between above the Rim.

"That the Mantle of a Marchioness be as before, only the Cape powdered with three Rows and a half of Ermine, the Edging four Inches in breadth, the Train a Yard and Three-quarters; her Coronet to be composed of four Leaves, and four Pearls raised upon Points of the same height as the Leaves, alternately above the Rim. And,

"That the Mantle of a Duchess be as before, only the Cape with four Rows of Ermine, the Edging five Inches broad, the Train two Yards: her Coronet to be composed of eight Leaves, all of equal height, above the Rim.

"The Surcoats or Kirtles to be all of crimson Velvet, close bodied, and clasped before, edged or bordered with Meniver pure, two Inches broad, and scoloped down the sides from below the Girdle, and sloped away into a Train proportionable to the length of the Robe or Mantle

for each Degree, *viz.* :—about a third part thereof; the Sleeves of the Surcoats also to be of crimson Velvet, about five Inches deep, scoloped at the bottom, edged with Meniver pure, and fringed with Gold or Silver.

"The Caps of their Coronets to be all of crimson Velvet turned up with Ermine, with a Button or Tassel of Gold or Silver on the Top, suitable to the Fringe of their Sleeves.

"The Petticoats to be of Cloth of Silver, or any other white Stuff, either laced or embroidered, according to each Person's Fancy.

"The Mantles to hang back, being fastened on each Shoulder with Cordons of Silver or Gold suitable to their Fringe, with Tassels of the same hanging on each side down the waist.

"The Surcoats or Kirtles to open before, that the Petticoats may appear."

It is interesting to note that in the Earl Marshal's orders issued for the Coronation "of their Most Sacred Majesties King Edward the Seventh and Queen Alexandra"—wherever the Pearls of the Coronet are mentioned, a paragraph in parenthesis explains that "these Pearls are to be represented by Silver Balls." In the orders to the Peers, a further command is given that "No Jewels or Precious Stones are to be set or used in the Coronets, or Counterfeit Pearls instead of Silver Balls."



MARY II.
QUEEN OF GREAT BRITAIN, FRANCE, AND IRELAND



Pictures

THE ART OF WATTEAU *"Maitre-peintre des Fêtes Galantes"* BY EDGCUMBE STALEY

At the beginning of the eighteenth century in France, there was a deep yearning after brighter days. King Louis XIV. was old and broken-hearted; Madame de Maintenon ruled the Court. Everything was gloomy—life's gaieties seemed to be dead.

The new *régime* of the Regency was the dawn of an era of freedom, joy, and elegance. Madame de Parabère and Madame de Pompadour became the Queens of Society in the brilliant Court of Louis XV.

This was the epoch of Jean Antoine Watteau. The young Valenciennes artist was not slow to mark the fashion of the times and the trend of public taste.



L'ESCARPOLETTE STUDY OF FOLDS
 OF GARMENT AND COIFFURE (340)

His ideas were in complete accord with the new life. Grace was natural to him—it was his own—it was spontaneous. His art, under the guidance of Gillot and Audran, developed in a marvellous manner. Everyone was charmed with the delicious *morceaux*

which began to appear upon screens, panels, fans, *étuis*, and almost everything. Marchionesses vied with "La Montagu" and her companions of the ballet to sit to the new master. Patrons of art like M. de Julienne, Count de Caylus, and M. de Crozat acclaimed him, and honoured him with their friendship.

His *Pièce de Réception—L'Embarquement pour l'île de Cythère*—took Paris by storm; it was a revelation, fresh and bewitching. It was no less than the creation of a new world! The tiny islet, sleeping upon the enchanted waters, appears mysteriously

enveloped in vanishing vapours. The foliage of the trees, realistic and luxuriant, gives shade and sun their mingled reflections. The atmosphere is a scheme of colour, inspiring and scented the whole scene. The perspective is perfect, and the distinction of transparent light makes a veritable paradise. Cavaliers, gaily apparelled, offer their hands caressingly to their lovely partners, and assist them to embark upon the happy pilgrimage. Venus, slightly veiled, receives her guests in her gondola with a ravishing smile. Overhead the sweetest of Loves extend their wings to pilot serenely the course.



CHARACTER FIGURE MEZZETIN STUDY
 FOR "LE LEÇON D'AMOUR" (BERLIN)

The Art of Watteau

Everything is full of love and beauty. The only shadows, in this entrancing Fairyland, are light, fleecy clouds and the blinking of the amorous sunbeams. The ripples in the lake are only sleepily disturbed by the silent splash of the fountain spray. "Le chef d'œuvre des chefs d'œuvres de Watteau, cette toile enchantée, où l'esprit court dans les personnages comme une flamme dans les fleurs—ce songe d'un jour d'été—ce poème de lumière!"—thus Bergeret. This masterpiece is in the Louvre, and a replica—nearly as famous, and perhaps still more beautiful and rich in detail—is at Berlin.

Here we behold all the characteristics of the great Master-painter of the *Fêtes Galantes*:—(1) Inspiration, (2) Composition, (3) Drawing, (4) Colour, (5) Touch, (6) Transparency, (7) Costume.

Watteau's first inspirations in art were gained in the squares and streets of his native town, among the grotesque figures and postures of the strolling players. The Valenciennes

churches were full of splendid pictures by Rubens, Van Dyck, and other great masters. Works by Teniers and his school abounded in every house. Colour-schemes and *genre* groups went hand in hand. In Paris the Opera and its decorations taught him tastefulness in design. The gay crowds in the Luxembourg gardens offered him graceful forms. Through all these ran a silver thread—a charming arabesque of dreams. Ever conjugating the verb *aimer*, the inspiration of Watteau opens out nothing but delightful prospects—joyous and eternal.

"The spirit of Watteau was amiable and graceful in composition, always discreet, chaste, and decent—

amoureux rêveur jamais libertin. His heart was in the right place. He introduced no passion, and no vice ruled him . . . his composition was an important factor in the elevation of the tastes of his age." So wrote de Caylus and Guillaume. He strewed with pearls and gems his pictures, which, under the designation of *Fêtes Galantes*, represented pic-nics and dances, music and sport, in the open air. Watteau married Nature to the Opera. The arrangement of his pictures is in faultless taste. Each figure and pose has its clearly defined value and meaning. Perspective and foreshortening are alike admirable.

Watteau was the most brilliant and original draughtsman of the eighteenth century. In drawing he stands unsurpassed even by the greatest masters of all time. "Le grand, l'original, l'inimitable dessinateur de l'Ecole Française!" as he is called by de Goncourt. No designer ever equalled him in piquancy of pencilling. In the decoration and embellishing of the



STUDY OF CHILD'S HEAD AND HANDS (49)
REPEATED IN *MUSIC PARTY* AND OTHER PICTURES

human *contour*, and in the ease and naturalness of his animated studies, he is unrivalled. His strong points are—(1) freedom of hand, (2) lightness of touch, (3) fineness of profile, (4) taste in hair-dressing, (5) characterisation of figure. Watteau was what is called a "three-crayon man." He used red, black, and white chalk, generally upon grey paper. His favourite—vermilion—no doubt gave him the superb "carnations" of his finished pictures.

"As a colourist Watteau painted with gold and honey"—so wrote Leslie. He was supreme in his command of golden hues. Rubens was his colour-master for his costumes. Reds they both revelled in,

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Watteau's, silvered down to palest pink. Veronese gave him saffron, Titian and Giorgione guided his "carnations"—subtle realities with the gloss of gold. But one of his colours was entirely his own—his pearly, creamy white, like an opal taking reflections from all around. This is strikingly displayed in the character figure of *Gilles*. Watteau's brilliance in colour is all the more remarkable when we learn how he worked. He used to daub his canvas, or his board, or his copper plate all over with *huile grasse*, and paint on the top of it! He seldom cleaned his palette; and his oil pot was full of dust and dirt and flies!

Mantz compares Watteau's lightness of touch to "the almost imperceptible brush of the petals of a flower made by an alighting butterfly, or by the wing of a fleeting bird!" His luminous clouds and his flowery verdure suggest, rather than assert, their actuality. His Beauties have a sort of *désinvolture* which is simply exquisite. His little figures are instinct with life—we almost expect to hear them speak with the voices of marionettes. This excellence of touch—delicate and light, fresh and flowing—proclaims a sprightly imagination, a perception of shades and character, and an expression of the charms of grace and elegance. This beautiful characteristic is strikingly exhibited in the master's many drawings and partly-coloured sketches. Watteau wielded a wizard's wand!

His richest effects are those of reflection and the graduation of flashes of light and broken tones. "His masterpieces," writes Mollett, "not only are



PORTRAIT STUDY OF MONS. A. CRÉPY FILS
MODEL OF "LE GRAND GILLES" (LOUVRE) (57)



STUDY OF HEADS LE SŒUR GIROIS AND
HIS BEAUTIFUL MAID SERVANT (?) (235)

festivals of *galanterie*; they are also feasts of light." The iridescence, so to speak, of delicate and changeful hues is astonishing. The lighting-up of his work has all the brilliant effect of the footlights of a theatre. Two pictures in the Wallace collection are eminent examples of this wonderful transparency—*Amusements Champêtres* and *La Fontaine*.

Watteau is the poet-painter of ideal day-dreams. His people and his landscapes reflect the effulgent brilliance of high noon, and rejoice with "the god in the car." No less enchanting are his night effects.

The question of Costume is all important in the Art of Watteau. He delighted to clothe his elegant and chaste little people in harmony with the passions and emotions he wished to portray; or in accordance with the characters they represented. His Gilles, Harlequins, Columbines, Mezzetins, and Pantaloons are eloquent conventions.

In his *Fêtes Galantes* the master revelled in radiant satin and shimmery shot-silk. The spangled doublets and slashed tunics, the lace of the ruffles and the rosettes—at knee and on shoe—give distinction to his cavaliers. The little tucks in the bodices, and the soft folds in the skirts of his ladies, are so many

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**MARGARET
COUNTESS LUCAN**

By Angelica Kauffman, R.A.

In the collection of
Earl Spencer, at Althorp





The Art of Watteau

traps for transparent light and colour. The thousand and one details of texture and make speak a language of their own. If the happy groups which people the canvasses of Watteau do not wear the actual historical costumes of the period, and if he has introduced into their habiliments fancies suited to their manner of love-making, is it not because the life of the eighteenth

attaining his object. His Art stands alone as the essence of fashion, elegance, and *entrain*. His great reputation rests upon his unrivalled grace in depicting the movement of his time. His pastoral scenes, wherein the distractions of Society are portrayed, are invested with a subtle charm of originality quite unknown in the art of his predecessors. He exercised



DRAWING OF "A PASTORAL" (132)

century needed just such a teacher of beauty and decorum?

It is no slight praise to say that Watteau knew exactly what he aimed at, and that he succeeded in

an influence quite as telling upon his own age, and upon that which followed him, as that of any of the greatest masters. He was the *diamant parangon* of French Art.

N.B.—The Illustrations of this Article are from Drawings, Sketches, and Studies collected immediately after Watteau's death in 1721, and engraved, for Mons. de Julienne, by Audran, Scotin, Boucher, and others. Each figure has a character of its own. The numbers in brackets indicate the order of reproduction in "Le Recueil de l'Œuvre d'Antoine Watteau, Peintre du Roy," etc., published by Mons. de Julienne in 1734.

Coins and Medals

CORONATION MEDALS OF GREAT BRITAIN BY W. H.

IMPORTANT events have, at all times and in all countries, been commemorated by the issue of medals, which were not infrequently of the same size and monetary value as the currency of their country, and in early times nearly always accepted as such.

The first English monarch to commemorate his

struck in 1545 by Henry VIII., the only difference being in the portrait, and the words "Sub Christo," which were omitted in the later one, though their insertion in the original was only obtained after a severe struggle. The Edwardian medal was very lightly struck on cast metal, and afterward repaired with a chaser, so that no two impressions are exactly alike ; indeed, the word at the top of the reverse, probably intended for Lambeth, where the piece was most likely struck, is mis-spelt in two different ways, being



EDWARD VI. 1547 THE FIRST CORONATION MEDAL ISSUED IN ENGLAND

coronation by a special medal issued on the actual day of the event, was Edward VI. ; and although the medal here illustrated was probably the first and most official one, yet no fewer than seven other varieties were struck ; one of the most interesting being that on which the boy King was depicted in the familiar cap and feather, and holding his gloves in one hand.

The medal, here shewn, is of gold, about the size of a crown piece, and almost an exact replica of one

sometimes Lambhith and sometimes Inkhith. According to the inscription on the obverse, Edward was crowned on the 20th February, 1546, at the age of ten ; the date being reckoned in the old style, when New Year's Day fell on the 25th March ; so that he was really crowned in 1547, according to modern reckoning. The double inscription on the reverse is in very inaccurate Hebrew and Greek, and sets forth the King's position as head of the Church, etc.

In neither of the two subsequent reigns of bloody

Coronation Medals of Great Britain

Mary, and Elizabeth, was any special coronation medal issued, although the latter sovereign, almost

either paw a cresset and a corn sheaf. This is the first time that any English King arrogated to himself the laurel crown or the title of Cæsar or Emperor, which latter appears on other medals struck on his accession. He abandoned both titles and crown after the first session of his first Parliament in 1602; by which fact the medal of his Queen, here illustrated, which bears the legend, "Anna, by the grace of God Queen of Great Britain, France, and Ireland, daughter and sister of Kings of Denmark," is clearly proved to have been merely a retrospective coronation medal, as it could not have been issued prior to the end of 1604 (under the title "King of Great Britain," etc., was first used by James on his coins), or more than a year after the actual event, which took place on the 25th July, 1603.

James also caused full dies to be cut for striking a pair of medalets of himself and his Queen, to be used as bezants and presented to the Church, in conformity with an ancient custom, as a thankoffering for his peaceful accession. From these two

dies, only one impression is known to exist, and that is merely a plaque, plain on the reverse and with the King's head on the obverse. There is no example of either side of the Queen's medal, or the reverse of the King's, which represented a lamb lying by a lion,

with the legend, "A broken and a contrite heart God will not despise."

JAMES I., JULY 25TH, 1603
THE FIRST MEDAL ISSUED IN ENGLAND, FOR THE EXPRESS
PURPOSE OF DISTRIBUTION ON CORONATION DAY

immediately on her accession, caused one to be struck, probably for the purpose of being distributed as largesse among the populace on the day of her coronation. This piece, which was executed both in silver and copper, showed, on the obverse, the head of Elizabeth crowned and draped, while on the reverse was seen a Phoenix amid flames with a crown above, and the legend, "Sola. Phoenix. Omnia. Mundi," being the badge and motto adopted by the Queen at the commencement of her reign, as symbolic both of perpetual celibacy and incomparable personality. In this connection the following contemporary lines are worth quoting:—

"Division kindled stryfe,
Blist union quencht the flame;
Thence sprang our noble Phoenix deare,
The peareless Prince of Fame."

The first medal authentically recorded as having been expressly struck for distribution among the people on the actual day of the coronation, was that issued by James I., although the Elizabethan one, just described, was probably intended for a similar purpose. James's medal shows that monarch wearing a laureate crown, on the obverse, with the legend, "James I., Cæsar Augustus of Britain, the heir of the Cæsars, presents this medal," and on the reverse, "Behold the beacon and safety of the people," which are symbolised by the crowned lion, holding in



ANNE, CONSORT OF JAMES I.
RETROSPECTIVE MEDAL, STRUCK AFTER 1604



CHARLES I. 1626

The coronation in London of Charles I., celebrated about a year after his accession to the

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throne, was only commemorated by one official medal (here illustrated), though his marriage with Henrietta Maria of France, which took place in the interval, was responsible for no less than eight



CHARLES I., JUNE 18TH, 1633
SCOTTISH CORONATION AT EDINBURGH
ONE OF THREE STRUCK IN NATIVE GOLD BY BRIOT

commemorative medals. Shortly before the actual coronation, a medal of the Queen was struck, either as a companion to Charles's official one, or else to be used as a bezant, since all the examples known are merely stamped on the obverse.

The official medal was by Nicholas Briot, and struck for general distribution on the day of the coronation.

The mailed arm and hand emerging from the clouds and holding a naked sword, with the surrounding legend, "Until peace is restored to the earth," both signify Charles's intention of prosecuting to a successful issue, the war commenced by his father, to assist the United Provinces in recovering their independence, also to fulfil his promise of help to reinstate the Count Palatine in his kingdom of Bohemia. The exact date of the coronation is given on the bottom of the reverse.

Briot also designed another medalet, intended probably to be worn by spectators of the event. It was of very rough workmanship, being only an embossed plaque with no reverse, and showing the king bareheaded, and wearing a ruff, with armoured bust, and riband for medal round his neck.

The second coronation of Charles, at Edinburgh, on the 18th June, 1633, was also signalled by three special medals, of which the most remarkable, and practically the only official one, is here illustrated. Three copies only of this medal were struck in gold found in Nidderdale and Clydesdale; a fact stated in the inscription round the edge, which, curiously enough, was also placed on some of the silver examples. The reverse shows

a combined thistle and rose tree, with the legend, "Thus have our roses grown."

In an inventory of Charles's pictures and works of art, deposited by his order in the newly erected cabinet in Whitehall, the following entry regarding the gold medal appears: "Item. A very thick piece, being prest, done upon y^e King's coronation in Scotland, being with a thistle tree, and letters printed at y^e edges; much worn in his Majesty's pocket."

Although the Commonwealth is responsible for some of the finest and most interesting medals known (for the reputation of Simon as a medallist is practically unique), still there is no medal actually commemorative of the election of Cromwell to the position of Protector, or to give him his full title: "His Highness the Lord Protector." It was left for the restoration of Charles II. to immortalize, at one stroke, the most superb skill, and the basest ingratitude of Simon, who owed everything to Cromwell, yet whose *chef d'œuvre* the coronation medal of Charles undoubtedly was, and for which he was paid the then enormous price of £110; in fact, it has never been surpassed, if equalled, for beauty of design or delicacy of execution. The legend on the reverse is taken from Virgil's 1st *Georgic*, and reads, "Sent to support a fallen age." There were ten coronation medals of this Monarch in all.

In addition to the medal just described, Charles immediately on his succession *de jure*, i.e., after the execution of his father, in 1649, issued a medalet with three crowns on the obverse, and on the reverse the legend "I have succeeded." He also caused a medal to be struck in honour of his coronation at



CHARLES II. 1661 SIMON'S MASTERPIECE

Scone on January 1st, 1651, bearing the legend, "Charles, by the grace of God, King of Scotland, England, France, and Ireland, Defender of the Faith. Crowned at Scone."



WILLIAM AND MARY 1689



QUEEN ANNE 1702



GEORGE I. 1714



GEORGE II. 1727

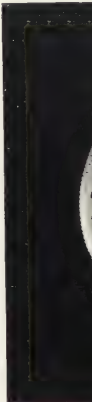
James II. issued four coronation medals and one Nuremberg medalet, which latter was executed by Lazarus Lauffer, and was probably originally intended for Charles II. The King also issued a medal on the



JAMES II. 1685

first day of his reign. The official coronation medal was executed by Roettier, to be distributed on the day of the event, April 23rd, 1685. The same artist executed the medal of his Queen, Mary Beatrice Eleanora d'Este, usually called Mary of Modena, the daughter of Alphonso IV. of that country. This medal bears on the reverse the legend, "O Dea Certe," in allusion to the Queen's great beauty, and grace of person. The legend on James's medal, "From the military to the Royal Crown," signified that after having distinguished himself as a naval and military commander, he was now called upon to exercise royal duties as well. This idea was also symbolized by the design on the reverse.

It was only natural that the accession and coronation of William of Orange and Mary, should have been celebrated and commemorated in an extraordinary degree, since it was not merely the accession of a new monarch which the public was called upon to witness, but the restitution of that religious and political liberty, which so many of their fathers and grandfathers had laid down their lives to obtain, and which had so shortly afterwards been again cancelled. Small wonder, then, that no fewer than twenty-eight coronation medals of these sovereigns are known to have been issued, to say nothing of seven different ones commemorative of the coronation festival at the Hague, and countless others relating to various events which happened immediately before and after their accession. The reverse on the official medal, here illustrated, executed by John Roettier, shows



MARY

Phæton falling from his father's chariot, with the earth in flames, and with the legend, "*Ne totus absumatur*," which was intended to signify that James, unable longer to hold the reins of government, was displaced, to prevent the Empire from being entirely destroyed.

The Jacobites, however, interpreted it to mean that William and Mary were exposing themselves to ruin by assuming the reins of their father's chariot ; another and even more offensive explanation being, that it represented Mary driving her chariot, like Tullia, over the remains of her dethroned father.

There were, in all, seven coronation medals of Queen Anne, of which the official one (illustrated), executed by Croker, shows on the reverse the Queen as Pallas, hurling the thunder-bolts of Jove against an appalling-looking monster, with the legend, "*Vicem gerit illa tonantis.*"

thereby signifying Anne's intention, as expressed in her first speech to the council, on the day after the death of William III., to continue his preparations to oppose the power of France ; and to assure England's allies of that fact.

The coronation medals of George I. were eight in number; the official one for distribution, which is here shown, was executed by a German medallist, whose name, "E. Hannibal," appears underneath the bust on the obverse, it shows on the reverse Britannia placing the crown on George's head. There is no legend on this side, and the medal is altogether uninteresting.

The coronation of George II. and his wife, Caroline



MARY OF MODENA, CONSORT OF JAMES II. 1685

Wilhelmina of Anspach, whom he had married more than twenty years previously, was commemorated by eight medals, four of the King, and a similar number of his Queen. The official one, here shown, was executed



CAROLINE, CONSORT OF GEORGE II. 1727



CHARLOTTE, CONSORT OF GEORGE III. 1761



GEORGE III. 1761



GEORGE IV. 1821

The Connoisseur

by John Croker, for distribution at the public expense, for George was an essentially parsimonious individual. It is said that two hundred were struck in gold, eight hundred in silver, and an even greater



WILLIAM IV. AND HIS CONSORT, QUEEN ADELAIDE 1831

number in copper. The reverse shows a female figure, presumably symbolical of liberty and plenty, leaning on the fasces, and placing the crown on the head of the monarch, who is seated in King Edward's chair, with the legend, "*Volentes per populos*," to signify his election by the will of the people.

Caroline's medal, also by Croker, shows the Queen on the reverse, supported on either side by Britannia and Religion, the latter typified by a woman holding an open Bible, with the legend, "*Hic amor hæc patria*," thus symbolizing Caroline's devotion, both to the Protestant religion, and to the country of her adoption.

The official medal of George III. was executed by Natter, as was that of his Consort, Charlotte, daughter of the Duke of Mecklenburg-Strelitz, whom he married after his accession, and a fortnight before his coronation. On the obverse of the King's medal, is seen the figure of Britannia placing the crown on his head; he is in the costume of a Roman emperor, and sitting in a curule chair; the encircling legend runs, "*Patriæ ovanti*," and was decidedly indicative of the popular feeling at the time.

Both the design and the legend on the reverse of Charlotte's medal are remarkably weak and stilted, though the bust on the obverse is decidedly pleasing by comparison.

The coronation medal of George IV., by Pistrucci, is a finely designed and executed work of art, carried out in the classical style of the period, with the legend on the obverse, alluding to his long regency.

The relief of the bust on the reverse is very bold. In connection with this medal, it is an interesting fact, not generally known, that of the few impressions struck in gold, (their number was less than twenty) one was given to be raffled for among the six pugilist-pages engaged as a bodyguard by the king, and also to help keep the unhappy Caroline of Brunswick out of Westminster Abbey during the Coronation ceremony of her husband. It was Tom Belcher, the celebrated boxer, who won the medal.

The medal, executed by Wyon, for the coronation of William IV. and his Queen Consort, Adelaide of Saxe-Meiningen,

although not pleasing, is remarkably dignified in its simplicity, and in strong contrast to the high falutin symbolism which characterized most of the Georgian medals. Both obverse and reverse show simply the heads of the King and Queen respectively, and the legends merely set forth their titles; but the likenesses are excellent, and the execution bold, though remarkably severe.

Of the coronation medal of our late Queen Empress, the less said the better. It was executed by Pistrucci, and was a lamentable attempt to revert to the happily discarded sentimental symbolism, so pointedly ignored by Wyon, in the medal of William and Adelaide. It is a moot point whether the legend, or the design on the reverse, is the most ridiculous.



QUEEN VICTORIA 1838

Miscellaneous

RELICS OF ROYAL CORONATIONS AT THE HASTINGS MUSEUM BY W. V. CRAKE

THE canopy has been associated with English Royal Coronations since early recorded ceremonies, and the right of the Cinque Ports to carry such canopies over both the king and queen on such occasions, when publicly proceeding to their Coronations, either on foot or in cavalcade, has not been assailed. The convenience of "a proceeding" by carriage in crowded streets has altered this year's Royal procession without, however, abolishing for ever the historical existence of the canopy as a striking feature in a procession on foot or on horseback.

THE CONNOISSEUR being the collector's special magazine, it should be borne in mind that this article, dealing with relics which are exhibited at the Hastings Museum, has a great interest to collectors. I shall be able to show that, owing to the care of owners, these relics have been preserved to the present day intact, and also that similar relics are still in private collections, and therefore at any moment may change hands. It is a consideration which cannot be too often brought forward, namely, how great is the responsibility of private owners who have the power in their hands to lose or destroy possessions which are in many cases what the French and Italians name National Monuments. But on the other side it is consoling to recollect that the increase of Provincial Museums which supplement the National Collection, is reducing the danger of loss and destruction. A friend said to me lately, "I have

had my eye for some time on one of the Cinque Ports' canopy bells, and I hope to secure it." This episode will speak for itself. As a secretary of a museum I have my own point of view, and all good museum secretaries should mentally record the existence in their neighbourhood of all National or Art treasures and keep argus eyes, and perhaps a sphinx-like tongue, so as to wisely use all their efforts to obtain such treasures for their own institution.

The claim of the Cinque Ports to supply bearers for the royal canopies at the coronations of kings and queens of England is part of the history of England. In Shakespeare's play of *Henry VIII.*, where the coronation of Anne Boleyn is referred to, occur the following stage directions:

ACT IV. SCENE I.

STAGE DIRECTIONS.

A flourish of trumpets, then enter: i. Judges. ii. Lord Chancellor, choristers, singing. iii. Mayor of London. iv. Garter in his coat-of-arms. v. Dorset. vi. Suffolk. Norfolk, Marshal. vii. A Canopy borne by four of the

Cinque Ports, under it, the Queen in her robe, her hair richly adorned with pearl, crowned; on each side of her the Bishops of London and Winchester. . . .

2ND GENTLEMAN: "Heaven bless thee. (*Looking on the queen.*)

"Thou hast the sweetest face I ever looked on.

"Sir, as I have a soul, she is an angel.

"Our King has all the Indies in his arms,

"And more and richer. . . .
I cannot blame his conscience.

1ST GENTLEMAN: "They that bear

"The cloth of honour over her, are four barons

"Of the Cinque Ports.

"Those men are happy; and so are all, are near her. . . ."

At the end of the coronation the opportunity of the



NO. I.—SILVER-GILT BELL, FROM THE CANOPY OF QUEEN CAROLINE QUEEN OF GEORGE II.
(The property of the Victoria and Albert Museum)

collector came in. This is what occurred as described in the records of the coronation of Richard III., 1483, vol. 25, *Sussex Archaeological Collections*, p. 181:

"It is customary and required that the Barons of the Ports should carry over the King and Queen a canopy of silk or gold, they shall carry the said canopy on staves of silver; each stave having a silver-gilt bell below—provided by our Treasurer. Each stave should go to the Barons."

Since then the whole of the canopies, cloth of gold, silver-gilt staves and silver-gilt bells, have gone to the Cinque Ports' representatives, usually thirty-two.

In pre-Reformation times the Kentish Port barons gave their canopy shares to Canterbury Cathedral, and the Sussex barons to Chichester Cathedral; and in a desultory manner since the Reformation the

King George III., and are lent by Sir Anchitel Ashburnham Clements, Bart., of Bromham, near Hastings, the lineal descendant and representative of William Ashburnham, M.P. for Hastings, and one of the bearers of the canopy of George III. at his coronation. This family have been closely connected with Hastings, and have furnished members for Hastings since the time of Charles I., when John Ashburnham was member in 1628.

The relics include pieces of the cloth of gold, which is woven as follows:—Silk forms the main warp, on the gold threads of striking brilliancy of the woof appear as an interlacing pattern of roses, buds and leaves. The tassels, which probably fastened the bells to the canopy, and the fringe, five inches long, have been made into a large ladies' reticuli. A print



NO. II.—CANOPY OF MARY OF MODENA
(From Sandford, *Lancaster Herald to James II.*)

local churches of Hastings and Dover have benefitted. The canopy of Queen Anne long decorated the pulpit of All Saints' Church, Hastings; this relic is now in the Hastings Museum. The cloth is plain scarlet cloth with yellow worsted fringe, five inches long, with an embroidered inscription, obviously added by the donors, in bold embroidered letters:—

A.R.

Abbreviated. INAVGVRAT. XXIII.

AP. MDCII.

A.

In full. (Anna · Regina)

inaugurata. xxiii Aprilis.

M. DCC. II.

The cloth of gold canopy relics now at the museum at Hastings formed part of the canopy of

at the Museum shows the position of the brocade, which was arranged in panels, with tassels at the four corners, raised above the canopy.

We now come to the bells. The bells were, according to the plate taken from Sandford's *Coronation of James II.*, fastened by an ornamental double-looped bow outside the four corners of the canopy. The sound of the bells must have been surprising and enchanting to those who heard it, the majority probably for the first time, but could only have been heard in the interval when the wind music and drums in advance of the procession paused. The bells at the museum were presented by Sarah, Countess of Waldegrave (formerly the wife of Edward Milward, Mayor of Hastings and canopy bearer to George IV.), to the South Kensington Museum, and are temporarily placed at the Hastings Museum by the Board of Education.

Relics of Royal Coronations

Illustration No. i. represents a silver-gilt bell from the canopy of Queen Caroline, Queen of George II., held by John Collier, Mayor of Hastings; plain bell, no chasing, gold much rubbed, hall marked 1714-5, height, $2\frac{7}{8}$ ins.; diameter of mouth, $2\frac{1}{8}$ ins.

Illustration No. iii. is from the canopy of George III. Edward Milward, Mayor of Hastings, canopy holder. The bell is chased and engraved; hall mark, 1761-2; height, $3\frac{1}{8}$ ins.; diameter of mouth of bell, $2\frac{3}{4}$ ins., and in it is an inscription, "George 3rd, 1760."

Illustration No. v. is from the canopy of George IV. Edward Milward, Junior, Mayor of Hastings, canopy holder. This bell has a French appearance, with the clumsy addition of the national emblems of the rose, shamrock and thistle under the crown. The scroll work of the bell is of the reeded acanthus leaf form of the French rococo style, and could scarcely have been designed for the purpose. English hall mark, 1820-1; height, 5 ins.; diameter of mouth, $2\frac{5}{8}$ ins.*

The barons also gave a share of the canopy of George I. to Saint Clement's Church, Hastings. It is described as a flowered silver tissue, with a gold fringe at bottom.—*Gentleman's Magazine*, vol. 56. Nothing has survived of this.

In the time of James II. sixteen barons carried the king's canopy, sixteen carried the queen's canopy.

At the coronation of James II. the four main staves at the corners were held by three barons of the Cinque Ports, three to each stave, each placing one hand on the stave. A stave in the centre of the side, left and right of the king or queen, was supported by two barons to each stave, making up the sixteen bearers to a canopy.

On one occasion the King's footmen fought the barons for the possession of the canopy, and it is so described in *Ogilby*, time of Charles II., and Mr. H. W. Lucy gives an amusing account of how the canopy was in serious danger of being pulled to pieces while the barons dined. The bells were portable. Mr. Lucy

describes this event at the coronation of George IV. as follows: †—"The Philistines were upon the precious treasure, and were hacking off odd bits. The barons, making a gallant rush, scattered them, and seizing what was left of the canopy carried it into sanctuary. This was first sought in the House of Commons, but manœuvre how they might they could not get the thing through the doorway. It found shelter at last in the House of Lords. They were up bright and early next morning, and conveyed the canopy to the Thatched House and divided the spoil. The rich purple silk, the gold cloth, and the framework of the canopy were divided into sixteen parts, one assigned to each of the sixteen

barons. They drew lots for the silver staves and bells."

This is where the collector's chance came in, and in the majority of recent cases the staves have been melted down, and the bells and cloth of gold have been treasured by the barons and their descendants as heir-looms.

The canopy-bearers, who were the representatives of Hastings at the coronation of George II. and Queen Caroline, had made a silver punch-bowl and ladle, described in the contemporary inscription briefly as "presented to the Corporation of Hastings (the premier Cinque Port) by the gentlemen elected y^e barons to support y^e canopy . . .

1727 . . . made out of

their shares and dividends of the silver, etc., belonging to the said canopys" (*sic*). It weighs 164 ozs. 18 dwts., and holds four gallons. It is engraved with the portraits of King George II. and Queen Caroline, enthroned. This bowl is now on view at the Hastings Museum.

Every collector of coronation relics and records should try to attain to the possession, as the cap of his good fortune, Sandford's *History of the Coronation of James II. and Queen Mary of Modena*, already referred to, a beautiful work, ‡ full of fine steel-plate engravings, published soon after the coronation under



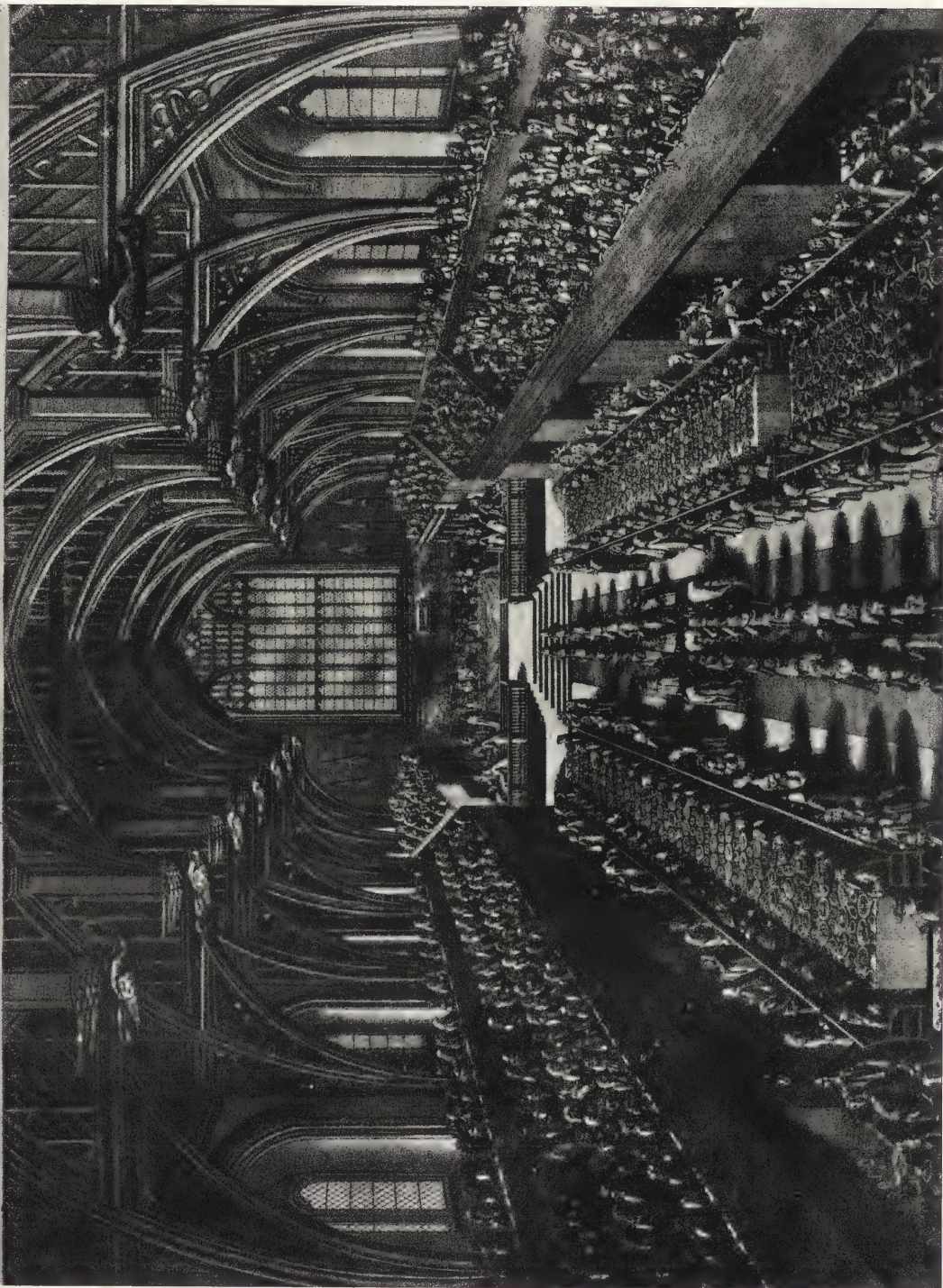
NO. III.—SILVER-GILT BELL FROM THE CANOPY OF GEORGE III
(The property of the Victoria and Albert Museum)

* These three photographs are published by kind permission of the Sussex Archaeological Society.

† Taken from the *Romney Cinque Ports Records*.

‡ By Sandford, *Lancaster Herald*.

A PROSPECT OF THE INSIDE OF WESTMINSTER HALL,
 Shewing how the KING and QUEEN, with the NOBILITY and OFFICERS, did sit at DINNER on the day of the CORONATION, 23 Apr. 1065.
With the manner of serving up the First Course, of Hot Meats to the Maypole Table.



No. IV.
 THE CORONATION BANQUET AT WESTMINSTER HALL
 THE CINQUE PORTS' BARONS DINING AT THE KING'S RIGHT HAND
 THE CHAMPION APPROACHING THE ROYAL TABLE
(From Sandford, Lancaster Herald to James II)

Relics of Royal Coronations

the *imprimatur*, and therefore the authority, of "Norfolk and Marshal." There are also Ogilby's *Coronation of Charles II.*, and W. Hollar's *Coronation Procession of Charles II.* The last needs no praise of mine, but it is incomplete from the ceremonial point of view, which may also be said of Ogilby.*

Illustration No. IV. represents King James II. and his Queen seated in Westminster Hall.

The mediæval sentiment survives very strongly in the wording of Sandford. The King and Queen are always called their Sacred Royal Majesties. The following extracts are descriptive of some of the arrangements:—

"The table . . . was covered in manner following. First, the Sergeant of the Ewery . . . together with the gentlemen of the Ewery . . . made their obeisances and brought up the table linen, and covered their Majesties' table; then the officers of the Pantry set the King's Salt of State and Cadinet on the table, and another Cadinet for the Queen, which done, their Majesties' table was furnished by the Master Cook . . . with an Ambigue of 99 dishes . . . brought up by the gentlemen who served at their Majesties' cupboards."

The book includes a key plan showing the exact position of every plate, also the tables of the other banqueters in the lower hall. Here I must quote the Encyclopædic description of the dishes, which deserve a separate article to themselves; they represent everything to be obtained in the three kingdoms and the adjacent seas, but also the world seems to have been ransacked for dainty dishes and strange, frequently uncanny, viands. The Orkneys supplied puffins,† the seas sturgeon, the rivers lampreys and salmon, and the West Indies mangoes. Italy Pistachio nuts, oranges, and lemons. Strange dishes occur, like Botargo, Salamagundy, either to

please Mary of Modena, or because they were good dishes in themselves.

DISHERS FROM THE ROYAL TABLE.

73. A very large circular pyramid in the middle of the table, rising from twelve dishes in the circumference, six of which were large and the other six less, containing the several fruits in season and all manner of sweetmeats.

77. A square pyramid rising from four large dishes of fruits and sweetmeats.

82. Lampreys.

99. Eighteen turkey chicks. Six larded.

104. Sturgeon.

105. Twenty-four ducklings.

66. Three piggs, hot (*very national*).

The body of the hall was occupied by six tables, in the order of ancient precedent.

The two principal tables are visible in the print, and only part of the third and fourth. The Barons of the Cinque Ports‡ occupy the place of honour in the first table at the right hand of the King, opposite to them the Bishops and Judges. The parallel table on the left hand of the King is occupied by Dukes, Duchesses, and Viscounts and Viscountesses. The accurate details of costumes and the perfection of perspective give great intrinsic value to this print. The actual shape of the beakers and tankards ranged on the sideboards (called cupboards) at the back of each table are of

the greatest interest to a connoisseur, and may be examined through a glass.

My object in writing this article is to stimulate curators of museums in their different spheres of action to do their duty by preserving from oblivion treasures which a careless world is apt to neglect, and to call the attention of owners of art treasures to place out of harm's way, in well organized public institutions, historical monuments, and so preserve them for the instruction and delight of the age to come.

* A coronation gave an impetus to the publication of many artistic memorials. We have at our museums tickets for the coronation ceremony of different reigns—a programme of the procession, Queen Victoria's coronation, and an illustrated booklet. Then there are broadsheets, chap books and medals.

† Dried puffins are a favourite dish in the Hebrides.

‡ The Barons of the Cinque Ports claimed and were granted the right of dining at the king's right hand.



NO. V.—SILVER-GILT BELL FROM THE CANOPY OF GEORGE IV.
(The property of the Victoria and Albert Museum)

Engravings Etc.

THE CATNACH PRESS BY LEONARD W. LILLINGSTON

It was, without doubt, the abolition of the newspaper duty and the advent "of a free and enlightened press" at a penny which brought about the disappearance of the broadside. The most popular form of broadside consisted of news—of sorts! "The Trial, Confession and Last Dying Speech and Execution" was the equivalent of modern halfpenny journalism, and the ballad represented popular literature. The distinction between the ballad and the broadside is made here chiefly for convenience sake. The term "broadside" really referred to the size of the paper on which the matter was printed, and ballads were often printed on broadside sheets. Both ballads and broadsides were, of course, published long before the times of Catnach and his contemporaries, but with those earlier specimens we have nothing to do in the present article, except to make the obvious, but necessary, remark that the earlier the date the

greater their rarity and value. Some of the Catnach productions, as will be seen, are already exceedingly scarce, and none are readily procurable. It is the fate of such ephemeral publications to be read one moment and destroyed the next. This adds to the difficulty of forming a collection, but also adds to its value and interest when

formed. It is scarcely necessary to say that these records of the transient topics of a day are of the highest interest to the historian. Catnach was the Napoleon of the publishers of street literature in the early nineteenth century. The Catnach Press was "on the Dials." "Seven Dials," wrote Charles Dickens, "the region of song and poetry, first effusions and last dying speeches, hallowed by the name of Catnach and Pitts." The Press was in Monmouth Court, which disappeared to make room for Shaftesbury Avenue. The rival house of Pitts flourished in Great St. Andrew Street, near by.

Journalism must give place to literature. First, therefore, a word as to the ballads of this period.

There was the ballad "with a subject" and the ballad proper. The ballad proper included fine old lyrics like "Barbara Allen," "Chevy Chase," "Gilderoy," and "The Bailiff's Daughter," with a great deal of trash besides.

The "ballad with a subject" dealt, like the broadside, with topical events—births, marriages and deaths in the Royal Family, fires and floods, prize-fights and political crises. They were written by the bards of the Dials, and submitted to the publishers "on approval," so to say. It is said that a fiddler was exclusively retained at Catnach's literary levees. Then, if the ballad, when tried over to a popular tune, was found equal to the occasion, the poet received a shilling for his pains.



GENERAL HAYNAU.

AN ILLUSTRATION TO A
CATNACH BALLAD



THE QUEEN'S GLORIOUS SPEECH.

AN ILLUSTRATION TO A
CATNACH BALLAD

The Catnach Press

The "Trial, Confession, Last Dying Speech and Execution" contained an account of the trial of some notorious criminal, usually taken from the morning papers—then, be it remembered, sold at from threepence to sixpence apiece—the confession, last dying speech and execution being added by the publisher. These last were, of course, spurious; indeed, they were often printed overnight, to be sold next morning at the foot of the scaffold, before the breath was out of the unfortunate wretch's body. The "Sorrowful Lamentation," supposed to have been written by the prisoner, though he or she could often neither read nor write, was sometimes substituted for the Confession. The following verse,

Letter generally concluded with a pious admonition to the recipient to turn from his or her evil ways, which perhaps savoured somewhat of hypocrisy. There were also the "Important Further Details," published after the execution, often so ingeniously fabricated that the newspapers did not disdain to take toll of them.

"Maria Marten, or the Red Barn Murder," was one of the most popular of the Catnach broadsides. Corder, the murderer, was a small farmer at Polstead, in Sussex, and Maria Marten the daughter of some humble folk, who lived near by. She was to meet Corder at the Red Barn to go to Ipswich to be married. He murdered her, buried the body



MURDER OF CAPTAIN LAWSON ("A COCK")

from the Lamentation of Mary May, hanged for poisoning her half-brother at Wix, near Manningtree, is a favourable specimen of one of these productions:—

For gain I did premeditate,
My brother for to slay;
Oh, think upon the dreadful fate
Of wretched Mary May.

Chorus: Behold the fate of Mary May,
Who did for gain her brother slay.

Sometimes, too, there was a "Last Letter" or "Love Letter." This was alleged to be "written in the condemned cell, with the condemned pen, ink and paper"; and supposed to have been penned by the criminal to his sweetheart, wife or friend. The

beneath the floor of the barn, callously assisting afterwards to fill it with grain. A year elapsed before the crime was discovered; meanwhile Corder advertised and obtained another woman to wife. Corder's behaviour, however, aroused the suspicion of the Marten family, strengthened by the fact that the brother of the girl had seen him leaving the barn carrying a pick-axe. Another sensational element in this bygone cause *célebre* was that Maria Marten's mother alleged that she had dreamed three nights in succession that her daughter had been murdered and buried in the Red Barn.

Both ballads and broadsides were, as a rule, illustrated. Some of those published by Catnach have spirited cuts by Bewick, the great master of wood

engraving. Catnach's father had come to London from Alnwick. In partnership with Thomas Davidson he had there published several books illustrated by Bewick. He must have brought some of the blocks to London with him, and so they came to be used by his son, the famous Catnach of Seven Dials.

The wood-cuts which accompany the last dying speeches generally portray the most harrowing incident or incidents of the crime, with a portrait of



LONG-SONG SELLER.

"TWO UNDER FIFTY FOR A FARDY"

the criminal. These portraits have a curious resemblance to each other, even though described in the text as "an exact likeness of the murderer taken at the bar of the Old Bailey by an eminent artist." As a matter of fact, the same portrait did duty again and again.

The ballad was illustrated in a very arbitrary fashion. For example, "Bushes and Briers" has at top an urn, with "Finis" upon it; and "The Waterman of St. John's Wood" a cut of a bandy-legged grocer in an apron and top-boots, standing at his

shop door, whilst a lady in a coal-scuttle bonnet "puts her thumb unto her nose and spreads her fingers out," to the deep satisfaction of a baked potato man looking on. Similarly, the ballad of "The Poacher" is enriched by a wood-cut of the Royal Exchange; "The Heart that Can Feel for Another" by a hungry-looking lion.

It is the news-editor's bane that there are times when there is a depression in "horrible murders," "desperate suicides," "awful

railway accidents," or "shocking disasters" at sea. The Catnach Press, at times, too, suffered for want of thrilling material. When that occurred recourse was had to the "cock." The "cock" dealt in duels "between ladies of quality," sudden deaths of eminent men, impossible robberies, and jealous affrays between Her Majesty and the Prince Consort! Needless to say it was entirely fictitious. The following extract is from a well-known "cock" which, with variations, did duty for many years:—"Express from Paris. Supposed death of Louis Napoleon. We stop the press to announce that Louis Napoleon has been assassinated. By some it is said that he is shot dead; by others that he is only wounded in the right arm. We have most important intelligence from Paris. That capital is in a state

of insurrection. The vivacious people who have heretofore defeated the government with paving stones, have again taken up those missiles." Another celebrated "cock" is that of "The Cruel and Inhuman Murder Committed on the Body of Captain Lawson." It is, as a rule, accompanied by

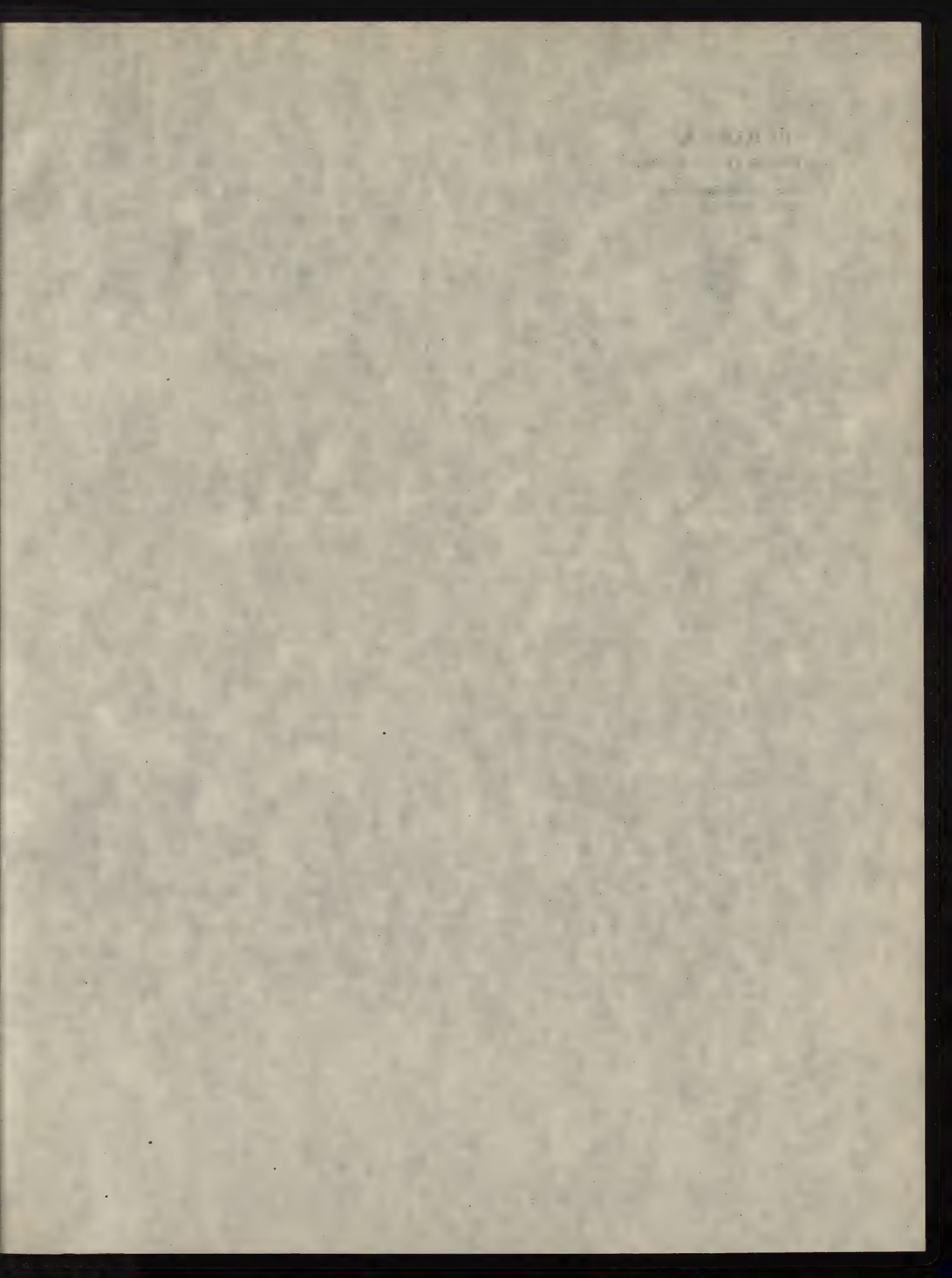
a portrait of a lady in a coronet stabbing a gentleman through the top button of his waistcoat. The opening sentences of these productions always ran



A BEWICK CUT



AN ILLUSTRATION TO A BALLAD



"PERDITA"

(MRS. MARY ROBINSON)

After the Miniature by
Charles Bestland





THE
ILL-FATED
VICTIM OF
CAPTAIN
DORY



"With surprise we have learned that in this neighbourhood——." This enabled the street seller to localise the production and attribute the tragedy to Hammersmith or Hampstead, Camberwell or Chelsea, Putney or Pimlico ; in short, to whatever neighbourhood he happened to be "working."

The hawkers were variously known as "flying stationers," "death and fire hunters," and "running patterers." They worked in a "school" or "mob" of three or four. Some ran one side of the street, some the other. This gave a semblance of competition, thus whetting the curiosity of the public. There was also the "standing patterer." He had a board hung from a pole, upon which the details of the crime were vividly painted. The artist received three shillings and sixpence per masterpiece. The author of the broadside or ballad, as has been seen, received only a shilling ; art was evidently more profitable than letters.

The Catechism, Litany and Dialogue were other forms of the broadside. They were modelled upon Hone's parodies of the Prayer Book. The vendors of them took high rank in the profession, for some elocutionary skill was necessary. "The Dialogue Between Achilles and the Wellington Statue" is one of the most celebrated. The Duke's political convictions, at one time, had made him one of the most unpopular men in the kingdom. Achilles does not scruple to accuse the Duke of "taking particular care of Number One at Waterloo !"

The literature of the streets also included Christmas carols ; they followed the annual ballads which commemorated Guy Fawkes' Day and the Lord Mayor's Show. Children's books were published all the year round. The moral of them is a trifle warped at times. Under the letter "G" in an illustrated alphabet there is a picture of a grenadier. Beneath are the lines :—

" Who comes here ?
A Grenadier.
What do you want ?
A pot of beer.
Where's your money ?
I've forgot.
Get you gone
You drunken sot."

Catnach made a small fortune. He retired in 1840 to Dancer's Hill, South Mimms, Middlesex. Some excellent stories are told of him. His customers paid him chiefly in copper ; he is said to have taken so many bad pennies that he was able to pave his back kitchen with them by embedding them in plaster of Paris. Even the good money he was forced to boil in vinegar to make it bright again. His neighbours declined to take it otherwise, for fear of infection. He is further reported to have paid his printers in copper, so that on Saturday night they had to get assistance to get their wages home.

Catnach started his press at a particularly favourable

The Connoisseur

time. The Cato Street Conspiracy was followed by the trial of Queen Caroline and the Fauntleroy forgeries. The collapse of the Brunswick Theatre in 1826 gave him another splendid opportunity. He is said to have "killed" twenty persons the first day; thirty the next; then a hundred; then all who were present! As the public hankered for still further particulars, he subsequently killed off several royal personages, half-a-dozen cabinet ministers, a few bishops, and two or three prize-fighters. Actually fifteen persons perished. A complete series of this broadside is, of course, quite unprocurable.

Little wonder that later he suffered martyrdom for the freedom of the Press! Mr. Pizzy, a distinguished butcher of Drury Lane, objected to certain statements, made in a broadside, reflecting on the composition of his sausages, and the great publisher was sentenced to six months' imprisonment. An attempt was also made to prosecute him for an attack upon "Mother Cummings," a lady of some notoriety who kept a lodging-house in White Lion Street, Seven Dials. But Catnach was warned in time, and when

the Bow Street runners arrived the offending sheets had been smuggled out of the way. They found instead the printers setting up "The Son of Righteousness"!

Catnach seems to have held the by no means uncommon faith that there was a common property in ideas, and was in the habit of bribing the employees of his rivals to furnish him with advance sheets of anything specially good. Pierce Egan complains that within twelve hours of the publication of the "Adventures of Tom, Jerry and Logic," Catnach published a pirated copy. It is illustrated with some very creditable wood-cuts of scenes from the life in London, and is now exceedingly scarce.

Catnach did not long survive his retirement, though the Catnach Press drove a brisk trade for many years after. Upon the demolition of Monmouth Court it was removed to Great St. Andrew Street. There is little or no demand for the ballad and the broadside now-a-days, but a successor of Catnach's still carries on the business of a printer and publisher there.



AN ILLUSTRATION TO A BALLAD



N O T E S

THE illustration we give is of a Chippendale table, the property of Mr. J. Chamberlin, of Painswick

A Chippendale Table

House, Cheltenham. It is a beautiful and perfect piece of a type rarely met with. It was made by

Chippendale for the great-grandmother of the present owner, and by her given as a wedding present to her daughter, who in turn gave it to the mother of the present possessor. It has received little or no injury, and is in a state of almost perfect preservation. A similar table was in the possession of the Princess Josephine. The height of the table is $29\frac{3}{8}$ ins., the width $32\frac{3}{8}$ ins., and the depth $21\frac{5}{8}$ ins.

THE Coronation Exhibition at the British Museum, arranged in accordance

The Coronation Exhibition

with the practice of the authorities to illustrate notable events by exhibitions of selected objects from the national collections, is interesting enough in its way, but it cannot be said that it is in any way complete or that it furnishes much likely to add to our knowledge of Coronations of the past. The collection, indeed, is quite a small one; and there is no attempt made to give a full series of illustrative documents and other objects relating to the subject. However, there are some exhibits which should be provocative of an intelligent curiosity on

the part of both the general visitor and he who makes a special study of the records of the past. These are chiefly to be found among the manuscripts; indeed, although there are medals and plates on view, the manuscripts certainly claim pride of place. One of these—if there be anything in tradition, and unfortunately in this case tradition appears to be based on the most slender grounds—is a volume of the Gospels upon which the Sovereigns are supposed to have sworn the Coronation oath. This, as we say, appears to be merely a legend, the sole authority being a statement (only speaking of past and not contemporary usage) in the catalogue of Sir R. Cotton's library made in 1621, and some Latin verses on a leaf inserted by Sir R. Cotton, but there is

nothing to show upon what evidence the assertion is made. However, apart from this, the volume has a real claim to attention, inasmuch as it belonged to King Athelstan. It is in Latin, with illuminations in the German style, and was written early in the tenth century. It was presented by the King to Christ Church, Canterbury, the donation being referred to on f. 14 and f. 23, on the latter appearing the names of Odda Rex and Mihthild Mater Regis—the Emperor Otto and his mother Mathilda—whence it is



A RARE CHIPPENDALE PIECE

inferred that the manuscript was sent by Otto to Athelstan at the time of his marriage to the latter's

sister (A.D. 929). Another manuscript of the same century contains the coronation pledge of Æthelred, the form having been devised by St. Dunstan:—

“In the name of the Holy Trinity I promise these things to the Christian people and my subjects—first that God’s Church and all Christian people of my dominions hold true peace; the second is that I forbid robbery and all unrighteous things to all orders; the third that I promise to enjoin in all dooms justice and mercy, that the gracious and merciful God of His everlasting mercy may forgive us all, who liveth and reigneth.”

Very few of the illustrated books relating to early Coronations were contemporary, the majority belonging to the fifteenth century. There is, however, a very interesting specimen of contemporary work to be seen in the Coronation Book of Charles V. of France (1364). It is in Latin, and was compiled by order of Charles himself; it contains the full ceremonial, with illuminated miniatures, giving in order the various stages of the service. It is probably unique of its kind. Among other volumes which may be mentioned as having special claims to interest are one containing the form of Coronation of an English King before the Conquest, the same form of words pronounced when the crown was placed on the Sovereign’s head, being used down to the time of James II.; a twelfth century Gospel of St. John, with extracts from the other Gospels in Latin, bound in thick oak boards covered with leather, having brass corner-pieces stamped with *fleur-de-lys*, and attached to the lower corner a bronze gilt crucifix. Here again there is a tradition that this was used for the Coronation oath, but the matter is eminently apocryphal. Amusing is the description of a Coronation ceremony by a spectator, written by William Gregory, of Henry VI., in which the ordeal undergone by the youthful monarch is graphically and quaintly set forth. In view of recent proceedings, it appeals to one’s sense of humour to read in a manuscript, probably prepared in connection with the coronation of Eleanor of Provence, that “there was grete strif amongs the ministres of the King’s household for their services,” and that at the banquet Walter de Beauchamp “did lay that daye the salt and knyves,” and how Hugh de Albini, Earl of Arundel, was deprived of the office of butler, owing to his being under ban for interfering with the lands of the Archbishop of Canterbury!

Very few of the medals call for special comment; it may be noted, however, that considerable deterioration in the style and workmanship seems to have taken place from the time of Anne onwards. The most

curious of the collection is probably that of Edward VI. which is of large size and bears a long inscription setting out his claims. The restoration of Charles II. produced many medals mostly of Dutch workmanship. The coronation medal itself, however, was the work of Thomas Simon, who is regarded as the prince of his craft. Those who make a special study of medals may be glad to know that the collection of English accession and coronation medals is kept apart from the remainder, forming a complete exhibition by itself.

It would be difficult to mention, amongst the array of “Fair Celebrities,” the name of any individual representative of the dazzling

“Perdita”
(Mrs. Mary Robinson)
After the Miniature
by Charles Bestland

sisterhood, Syrens, whose beguilements subdued an entire generation—whose owner’s notoriety and fascination equalled in attractiveness the erst-famed “British Sappho”—otherwise Mrs. Mary Robinson. It may be conjectured that the fair “Perdita,” whose reputation was rendered the more romantic by the circumstance of her notoriously having won by her charms the wavering affections of the fortunate but fickle Prince Florizel, “whose smile was victory,” was herself the most frequently painted of all the lovely tribe. Her face and charms, the reputation of her great gifts of genius—actress, vocalist, poetess, and authoress, oscillating between the worship of the drama, music, and *belles lettres*—a sort of concentrated embodiment of the Muses in one lovely personage, with refined sensibility strongly characterising the attractions of her lovely countenance; who shall wonder that so phoenix-like and phenomenally rare a model, herself such an enthusiast for the fine arts, should have been solicited in turn by every artist whose reputation was founded upon fixing in enduring art the fleeting charms of female beauty? There was emulation indeed amongst the fraternity of St. Luke to transfer to canvas the attractions of this gifted being, too superior for “humanity’s daily food.” “Perdita” herself loved art with the ardent adoration of an artist; and its gifted professors evidently reciprocally adored her for “her paintable qualities.” As the ideal representative of so many Muses, the painters sought the inspiration obtainable from her presence in their studios; whereas Lady Hamilton inspired one or two favoured painters—like George Romney, for instance, whose only muse, as he artlessly confesses, was “the divine Emma,” Mary Robinson, in a similarly becoming character, subjugated the entire profession of portrait painters. To Romney she was another inspiration; to Sir Joshua

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Reynolds she was indeed the noblest of muses, the finest of fine ladies; to Gainsborough the most bewitching of languishing Circes and Syrens; to Cosway and to Condé the perfection of dainty grace, as shown in their priceless miniatures; to Hoppner she stood as the transcendent embodiment of "Perdita," the heroine of *The Winter's Tale*, in which character she subjugated the Prince of Wales, the entire town, and the hearts of all who saw or heard her. Engleheart and Bestland, with Downman, and the rest of the inspired "brushes" have left splendid souvenirs of the winsome enchantress, who favoured them with sittings. Mary Robinson's life is a history in itself, albeit of the butterfly order; and she herself, in her decline, has left the world, from which she was prematurely cut off in her prime, her own moving memoirs; while as to the artists she inspired, and the paintings, miniatures, and engravings produced after her "divine personality," these are worthy to form the subject of a more extended study.

EXTREME artistic ability in imitation has a clever undoubted value of its own—more especially when no attempt is made to palm off the copy as the original, the former being frankly acknowledged to be what it is, and claiming admiration solely on account of its workmanship. Certainly the illustration of the curious piece of English stitching, which we are enabled to give, is intrinsically worthy of attention, obvious imitation of Venetian *gros point* as it is. It is dated 1737, and signed Lydia Downes, and is really wonderfully worked, showing, as it does, the wonderfully delicate pattern and deft needlework associated with the best old Venetian point. Indeed, it is far from improbable that the uninitiated might take it to be that of which it is so excellent a copy.

WHEN that delightful artist, John Downman, A.R.A., was commissioned by the Duke of Richmond

Lady Duncannon
Painted by
John Downman, A.R.A.
Engraved by
F. Bartolozzi, R.A.

to paint a series of portraits of fashionable celebrities, ladies of the first quality, and famous actresses, for the adornment of his winsome Duchess's private theatre at "Richmond House,"

her Grace and her chosen artist selected the all-conquering feminine notabilities of the day for this distinction. The Duchess of Richmond herself was one of the famous "reigning toasts" and queens of society, and the painter,—being a courtier,—her Grace, as a matter of course, naturally enjoyed the post of honour, as was her right. With her Grace was associated the Duchess of Devonshire, Georgina Spencer, and her sister, the Viscountess Duncannon; Miss Farren (Countess of Derby), Miss Kemble, her sister, Mrs. Siddons, and other fair celebrities formed the matchless group, unequalled for social prominence as recognised "beauties" of their generation and leaders of the fashionable world.

The interesting Downman series has too many charming associations, both artistic and reminiscent, to be dismissed in a paragraph, and further examples are to follow in THE CON-



AN IMITATION OF VENETIAN GROS POINT

NOISSEUR, with fuller selections from the artist's portfolios, later on, when his art will be more fully exploited as especially typical of his time.

The present example, *Viscountess Duncannon*, was one of the sprightly and popularly admired daughters of Earl Spencer. With her sister, "the famous" Duchess of Devonshire, she makes a brilliant appearance in the fashionable annals of her days, and generally in association with "matchless Devon's" graces, which her own personal attractions emphasized. As girls, the pair made a great impression in the highest circles; both were fair, with glowing

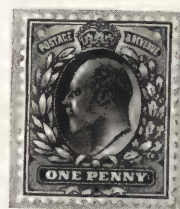
complexions, and lovely colouring, which in the main constituted their claims to be accepted as "ruling toasts." They had lovely hair, brilliant eyes, expressive and animated; tall, finely-formed figures, and the most pleasing manners in the world. They were of sweet dispositions, fascinating all beholders by their graceful interest and sympathy. They even led the ursine Dr. Johnson to play the courtier, and might be met spell-bound, respectfully and eagerly dwelling upon the great Doctor Johnson's dogmatical utterances and cutting observations. The pen of Horace Walpole, and of the *cognoscenti*, who made "modish" society, have left rapturous impressions of the delights these fair celebrities shed around by their mere presence. As *Fair Sisters* they were painted by Angelica Kauffmann, R.A., whose friendly patronesses and associates they became throughout that fair artist's remarkable career; they were painted and engraved by John Raphael Smith in *An Evening Walk*, one of that gifted artist's most winning examples; as constant and admired friends of Sir Joshua Reynolds and Gainsborough alike, they sat in turns to the greatest of painters. Their figures are the central attractions in Rowlandson's picture of *Vauxhall Gardens*. Quite a gallery of portraits, epigrams, sonnets, and satires were almost daily published of the all-conquering pair of dainty aristocrats, when they, by the novelty of canvassing in person, successfully returned Charles James Fox to Parliament as a Whig at the notable contest over the great Westminster Election of 1784, when he defeated the powers in office, Pitt, with his strong Tory adherents, the majority; in the pictorial satires C. J. Fox was shown carried into the House of Commons on the shoulders of the fair Whig enthusiasts, his irresistibly sweet canvassers, to whose assistance and fascinations, it was acknowledged, the great Whig chief principally owed his return.

ALL the new postage stamps with the portrait of **King Edward VII.** His Majesty King Edward VII. **Coronation Postage Stamps** have been prepared and issued for sale to the public, with the solitary exception of the 10d., which will probably not be ready for some weeks yet.

The old designs of the Queen's head, Jubilee year series, have been retained with more or less modification. In most cases the designs have been re-drawn with as little variation as possible. The $\frac{1}{2}$ d., 1d., $2\frac{1}{2}$ d., and 6d. are the only new designs which have been introduced into the series. Here and there the former rigidity of outline has been toned down, but, on the whole, the designs have undergone little or no real improvement. They are as rough, as crude, and

as unsatisfactory as before. Taking the stamps in detail, we note the changes as follows:—

HALF-PENNY.—New design, same as the 1d., illustrated. King's head, with wreath of laurel on one side and of oak leaves on the other side. Colour, green; watermark, imperial crown; perf. 14.



ONE PENNY.—New design, as illustrated. Colour, purple; watermark, imperial crown; perf. 14.

THREE HALF-PENCE.—Old design, re-drawn and very slightly modified. King's head, with crown over the oval containing the head. The small ornaments under the words "postage and revenue" removed; the drapery of the shield formed of curved instead of crossed lines, and the little ornaments in the bottom corners slightly altered. Colour, purple and green; watermark, imperial crown; perf. 14.



TWOPENCE.—Old design, re-drawn and modified. King's head, with crown over the circle containing the portrait. The upper corner ornaments have been removed to make room for the words "postage and revenue," now separated by the crown. Colour, green, with value tablet in red; watermark, imperial crown; perf. 14.

TWOPENCE HALF-PENNY.—New design, as illustrated, similar to the $\frac{1}{2}$ d. and 1d. stamps, but with the value in figures in a label at the foot of the stamp. Colour, blue; watermark, imperial crown; perf. 14.



THREEPENCE.—Old design, unaltered except by the substitution of the King's head for the Queen's, the introduction of the crown over the oval containing

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the portrait, and the removal of one of the little ornaments on each side to make room for the crown. Colour, purple on yellow paper; watermark, imperial crown; perf. 14.

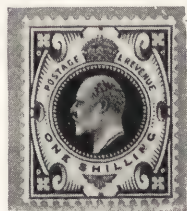
FOURPENCE.—Old design, re-drawn and modified. King's head, with crown over the oval containing the portrait. A solid bit of colour breaks the zig-zag ornament at each side, and the corner circles containing the figures of value are more lightly lined, with the result that the figures show up more clearly. Colour, brown; watermark, imperial crown; perf. 14.



FIVEPENCE.—Old design, re-drawn and modified. King's head in octagonal frame, with crown dividing the upper part of the frame. The lower portion of the design has been badly cramped, the royal standard at the base has been shortened by a millimetre, and the line between the tablet of value and the words "postage and revenue" has been removed on each side. Colour, purple, with tablet of value in blue; watermark, imperial crown; perf. 14.

SIXPENCE.—New design, same as 1d. value, as illustrated. Colour, purple; watermark, imperial crown; perf. 14.

ONE SHILLING.—Old design, re-drawn and modified. King's head in circle as before, but the centre, revenue" in "postage" on crown and "& the other side. ment under "one shilling" to balance the crown, which takes the place of the small ornament in the old design. Colour, scarlet and green; watermark, imperial crown; perf. 14.



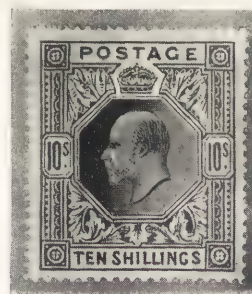
TWO SHILLINGS AND SIXPENCE.—Old design, redrawn and considerably modified. King's head in frame of lines as before, but with angles broken by curved lines with ornaments; the crown over the top of the frame takes the place of an angle; the corner letters are removed from all four corners; the words "postage and revenue" are in bolder letters in a tablet which extends across the whole width of the stamp; the

value "2/6" at the sides as before, but in larger tablets and bolder figures; "two shillings and sixpence" in bold lettering at the foot of the stamp, instead of the abbreviated and shorter line "2 shils. and 6 pence." Colour, purple; watermark, anchor; perf. 14.

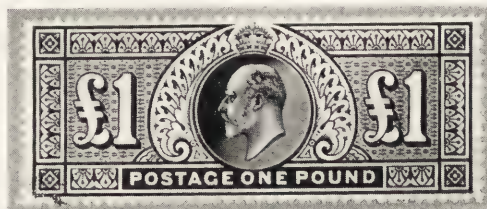


FIVE SHILLINGS.—Old design, re-drawn and modified. King's head in circle as before, but with a crown breaking the frame of the circle over the head. The frame-work of the circle is of a similar but bolder pattern; the corners left by the circle are filled in with floral ornaments instead of rigid lines; "postage" in the upper part of the frame is in bolder and more fancy lettering, and "five shillings" in tablet at the foot is also in bolder letters; the value "5s." is placed at the sides as before, but in larger tablets and in bolder figures. Colour, carmine; watermark, anchor, perf. 14.

TEN SHILLINGS.—New design, but resembling that of the Queen's head, with its octagonal framing of the King's head, and the figures of value at the sides. The corner letters have been removed, and the corners filled in with ornaments. Colour, ultramarine; watermark, anchor; perf. 14.



ONE POUND.—Old design, so far as the outer frame is concerned, but with corner letters removed, and a new and more fanciful framing of the portrait of the king. The value "£1" at each side of the portrait as before, but the value in letters no longer



encircles the portrait, but is placed in a straight tablet along the lower frame of the design. Colour, green; watermark, three imperial crowns; perf. 14.



THE second Saturday in May at Christie's (10th) was in strong contrast to the sale of the previous week, referred to in last month's CON-

Pictures NOISSEUR. There were, nevertheless, some interesting items in the collection of water-colour drawings of Sir Thomas Gibson Carmichael, the collection of modern pictures and drawings of Mr. Thomas Mackenzie, of Dailwaine House, Carron, N.B., and among the miscellaneous properties with which the day's sale was made up. The Carmichael property (twenty-nine lots, realising a total of £1,617) included a Bonington, *Chateau d'Eu*, with a river in the foreground, boats and angler, 8 ins. by 11 ins., 168 guineas; a David Cox, *Rhyl Sands*, 10 ins. by 14 ins., 300 guineas, or nearly double the price it realised at the James sale in 1897; a characteristic example of W. Hunt, *Quinces and Haws*, oval, 10½ ins. by 12 ins., 230 guineas (this sold for 270 guineas at the W. E. Sibeth sale in 1884); and five Turners, which varied from 38 guineas to 80 guineas. Mr. Mackenzie's collection included a drawing by Birket Foster, *A Park with Sheep*, 10 ins. by 9 ins., 160 guineas; and two interesting portraits, one by Raeburn, of a young lady in white dress, with a white scarf round her head, holding a large book, 29 ins. by 24 ins., 700 guineas; and the other, by Reynolds, of *Maria, Countess of Waldegrave*, in yellow dress, with cloak trimmed with ermine, 30 ins. by 25 ins., 1,500 guineas. Among the miscellaneous properties there were two drawings by Birket Foster, *A Road Scene*, with cottages, peasants and sheep, 8 ins. by 11 ins., 150 guineas; and another, of the same size, *A Farm Scene*, with figures stacking hay and cattle at a pool, 145 guineas; and a few good pictures, notably J. Linnell, sen., *The Woodcutters*, from the Royal Academy of 1873, 49 ins. by 73 ins., 950 guineas; and W. Collins, *The Fish Auction*, a view on the south coast of Devonshire, 33 ins. by 45 ins., painted for the Earl of Essex (who paid the artist 250 guineas for it), and exhibited at the Royal Academy in 1823, 500 guineas.

Mention may be here made of a few of the dozen early Italian pictures included in the second day's sale of the Gibson Carmichael collection (May 13th).

The most important of these, attributed to Sandro Botticelli, *The Madonna and Child*, the Virgin dressed in brilliant crimson robe, over which a cloak of dark green material is thrown; she holds the infant Saviour with both hands, His left hand raised in benediction, on panel, 32 ins. by 20 ins., 1,600 guineas. The second highest price was paid for an example of F. Francia, *The Madonna and Child with Saint Francis*, the Virgin facing the spectator, in crimson robe and draped with dark green mantle, supporting on her knees the infant Christ, who is turning towards Saint Francis of Assisi; hilly landscape in the background; on panel, 25 ins. by 15½ ins., 1,000 guineas; P. Perugino, a composition of four nude male figures, background of woody hills, 23 ins. by 21 ins., 700 guineas; Domenico Ghirlandaio, a profile bust of an old man in black dress, painted on a tile, 20 ins. by 14 ins., 320 guineas; and Pietro di Lorenzo da Prato, *The Madonna and Child*, the Virgin in a rose mantle, girt with narrow blue band, blue cloak bordered with pearls and lined with green, the infant Christ sitting on her knee, holding in His right hand a goldfinch, background ruined walls and distant view of a town by a river, on panel, 15½ ins. by 13 ins., 400 guineas.

Mr. William Burrell's pictures of modern artists of the continental schools were the only things of interest in the picture sale of May 16th, the most finished of the four by Monticelli—a half crazy genius who lived and died in squalor at Marseilles—being *Le soir dans le Parc*, in panel, 10 ins. by 20½ ins., 270 guineas; an example of E. Ribot, *Mother and Daughter*, 18 ins. by 14½ ins., 165 guineas.

The three last days in May were abnormally busy and important ones for both picture buyers and picture dealers. On the Thursday there was the Hoppner at Messrs. Robinson & Fisher's, a portrait of Lady Mary Arundell of Wardour, *née* Lady Mary Grenville, seated in a landscape, in low-necked yellow dress with green sash and rose, her right hand holding a portfolio, on canvas, 50 ins. by 40 ins.; this picture realized 26½ guineas at the Stowe sale in 1848 (where it was bought for Lady Doughty, of Tichborne Park), and now changed hands at 7,800 guineas. It is, as a portrait, a good solid bit of work, but the lady is not

In the Sale Room

a very attractive-looking person. On the Friday Messrs. Christie were concluding the sale of a further portion of the apparently inexhaustible stock of Signor Stephano Bardini, of Florence; in June, 1899, Messrs. Christie sold another portion of his collection, which realised over £31,000. The sale is referred to in a separate note. The pictures which appeared among the fifth day's portion included several of interest and importance, notably a companion pair of half-length portraits by Melazzo da Forli, the Comte de Gozzadini, having a carnation, and the Countess de Gozzadini, holding an apple in her hand, 23 $\frac{3}{4}$ ins. by 21 $\frac{3}{4}$ ins., £1,300; a three-quarter length portrait of a gentleman in black dress trimmed with fur, holding a manuscript in his right hand and a pair of gloves in his left, by Lorenzo Lotto, £400; and a strong portrait by Bronzino of Eleonora of Toledo, wife of Cosmo de Medicis, Grand Duke of Tuscany, in richly embroidered dress, pearl necklace, and jewels in her hair, 50 ins. by 38 $\frac{3}{4}$ ins., £430.

The last Saturday in May at Christie's would be well described as a substantial echo of the first picture sale of that month. The big prices were not so numerous, nor were they so sensational, but they were none the less remarkable. The two highest were paid for pictures, the property of Mr. E. F. Milliken, of New York, and of these the first was a very good example of Rembrandt, a half-length portrait of an old woman in dark dress, exhibited by the Earl of Brownlow at Burlington House in 1899, 31 ins. by 26 ins., which realized the very high price of 5,500 guineas; the second was a Velasquez, which escaped the vigilance of Mr. Curtis in the compilation of his most admirable work, *The Grape-Seller*, 28 ins. by 41 ins., which produced the totally unexpected price of 2,500 guineas. Among the late Sir Henry Bedingfeld's property was a portrait by a Flemish artist of the school of Memlinc of *Edward VI.*, in black dress and cap, on panel, 13 ins. by 9 $\frac{1}{2}$ ins., which, starting at 2 guineas, was at the point of being knocked down for 9 guineas, when two or three dealers took up the bidding, which eventually reached 1,600 guineas. These were the only three pictures which reached four figures; the last-named property included three interesting examples of Van Dyck, a whole-length portrait of Waller the poet, in dark green dress, exhibited at South Kensington in 1868, 800 guineas; a large canvas with portraits of Thomas Howard, Earl of Arundel, one of the earliest of English art collectors, and his grandson, Henry, afterwards sixth Duke of Norfolk, 96 ins. by 54 ins., which was at Burlington House in 1887, 480 guineas; and a whole-length portrait of the Countess of Arundel, 135 guineas;

and also a portrait of the Duke of Buckingham, in green dress, 19 $\frac{1}{2}$ ins. by 14 ins., catalogued as by Holbein, but the work of an unknown Flemish artist, 540 guineas. The best of the Earl de Grey's pictures, removed from Coombe Court, Surrey, was an example of L. Boilly, a picture of children in a cart drawn by a dog in a courtyard, 18 ins. by 14 ins., 340 guineas. Among the miscellaneous properties, the most important picture, catalogued as by an artist of the Early Flemish school, but undoubtedly by Mostaert, the Madonna in blue and grey dress, seated in a landscape, nursing the infant Saviour, on panel, 20 ins. by 15 ins., 850 guineas. There were several fairly good Raeburn portraits of men, an A. van Ostade, *Interior of an Alehouse*, with boors carousing, on panel, 12 $\frac{1}{2}$ ins. by 16 ins., 360 guineas; a Lely portrait of *Nell Gwynne*, in white and brown dress, with a lamb, 50 ins. by 40 ins., 270 guineas; and a *View of Raby Castle, Durham*, 37 ins. by 50 ins., by Smith, of Chichester, 230 guineas.

THE Whitsuntide holidays interfered somewhat with all the London sale arrangements, though not with those of the auctioneers, who have long **Books** since learned by experience that nothing can be expected, even from enthusiastic collectors, in the face of a general cessation from work. The practice, therefore, is, in such interludes from activity, to do nothing on principle; to preserve a sort of masterly inactivity in the hope that buyers will come back refreshed and, if possible, more reckless than before, though perhaps the eager competition that has for some time been observable whenever works of literature and art are at stake might be fairly dignified by a word somewhat less harsh. Presumably a man pays what he can afford and no more for an article that interests him, and, from a general economic point of view, it is better for everyone that he should do that rather than seek more riches still by saving.

The fact, however, remains that some people seem to be able to afford sums of money that contrast strangely with the amounts that were representative of only a few years ago, and a grim suspicion haunts the official breast that the death duties have not a little to do with the circumstance, it being quite easy to buy a book, for example, at one price and to get it valued by an incompetent person at another when the great day of settlement arrives. To spend large sums on books and other valuables may consequently be a most judicious investment on the plane of Somerset House, though probably the real reason for the recent marked advance in prices is to be traced to the prevalent spirit of Horace Walpolism which

animates a larger part of the world than formerly : that recognition of minute differences and distinctions between two objects seemingly alike and "the love for all that is rare in taste and vertu" which is rapidly spreading in refined circles.

A very good instance of what is meant is afforded by the amount realised by the sale of the first edition of Pope's *Essay on Man*, which formed part of the library of Mr. J. W. Ford, sold at Sotheby's on May 12th and two following days. The "Essay" appeared in four parts, folio size, and is not in itself particularly scarce ; in fact, Messrs. Pickering & Chatto not long ago offered the four parts complete, three of them first editions, for no more than a guinea. What they would ask now is another matter, Pope having "gone up" in the meantime, but certain it is that Mr. Ford's copy realised £190. This was because, or partly because, Pope had corrected in his own handwriting a portion of the work that sold for the large sum named. "The little crooked thing that asks questions" has become a living personality again, and his holographs and corrections are now worth much more, and presumably of far greater account, than they were during his days of actual life, or even a few years ago for the matter of that. In 1887 the *Essay on Man*, with numerous MS. notes and corrections in Pope's handwriting, realised no more than £10.

Of course, between an ordinary copy of a book and one that is annotated by the author there is and always has been a great difference, though not to the extent that prevails now. That is the point. It is the continual widening of the gulf that separates distinctions which causes one to wonder when the operators will have dug enough, and these operators are the *dilettanti* themselves, who will perhaps never cease from their labours, for they work by the book of arithmetic with great nicety of precision. Whoever would have imagined, for instance, that the rule relating to "condition" would have been carried so far as it has been. This is the very precise rule that exists once and for all, and, like the laws of the Medes and Persians, remains always the same. It is the rule that forbids the owner of a valuable book to tamper with it in any way, even though he should think and can prove to his own satisfaction that he has greatly improved its appearance by the process.

Hence the stripping off of an old cardboard binding to make way for a "dream" by Zaehnsdorf or some other master of the craft may end in a bookish disaster. At Mr. Ford's sale several original editions of Goldsmith's works made their appearance. *The Citizen of the World*, 1762, realised £106 ; *The*

Comic Romance of Monsieur Scarron, two vols., 1775, £100 ; and *The Life of Henry St. John, Lord Viscount Bolingbroke*, 1770, £62. The first two works are nearly always found in calf, indeed they were so issued by the publisher. In that state they are not worth more than about £5 each. In this particular instance, however, they were not in calf, but in boards. The publisher bound up a few copies that way probably to see what they looked like, and being dissatisfied with ragged edges and the general appearance of the venture, decided upon a calf binding. The biography of Lord Bolingbroke was in its original wrappers, a very rare occurrence, hence the *raison d'être* of the £62, as against perhaps three guineas or less.

These distinctions may seem trivial, but they obviously make a wonderful difference, and in mentioning Mr. Ford's library, or rather that part of it which was sold, we can bear testimony not merely to the taste and enterprise necessary to bring together such an excellent assortment of books, but to the strict observance of rule throughout. The total amount realised was some £4,236 for 597 "lots," as these choice items of literary enterprise were facetiously called, and at present prices the books were certainly worth even that large amount. Suppose, on the other hand, that no rule at all had been followed. Let us assume, if we dare, that some vandal had cut down "Moll Flanders," who was born in Newgate and ought never to have been let out, what would De Foe's exciting romance have been worth in money then ? Certainly not £35 10s., the amount realised on this occasion. There are differences and differences, and many books in this important and valuable collection illustrate the position very clearly.

Another important library sold by Messrs. Sotheby was that formed by the late Mr. William Twopenny, of Woodstock Park, Sittingbourne. In this instance 1,228 lots realised £2,400 or thereabouts. Goldsmith's *Vicar of Wakefield*, two vols., Salisbury, 1766, though imperfect, brought £82 ; and Sanson's *Table Alphabétique de toutes les Villes Grandes, Moyennes et Petites . . . dans la Carte de l'Italie*, 1648, folio, £44. This latter book, which is very rare, once belonged to Walpole, who gave it to one Agnes Berry, who, in 1852, gave it to Mr. Twopenny, and it is therefore a book with a pedigree. Its principal charm consists, however, in the numerous plates of ornaments, ceiling decorations, panels, vases, etc., with which it is embellished, and these are, moreover, very useful to modern artists and designers anxious to tinge their genius with the influence of old times. Another book that realised a considerable sum (£30) on this occasion was the *Fragmenta Aurea* of Sir John

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Suckling, 1646, 8vo, with the rare portrait of the poet, by Marshall.

Just at the moment there appears to be an epidemic of unsuspected or unusual editions of books by Charles Lamb. On May 29th, Messrs. Hodgson & Co. sold a number of volumes belonging to the late Mr. G. H. Dixon, a gentleman well known in the Cumberland district. Among them were two small books lettered *Coleridge Poems*, the inside cover of the first bearing the words, "The Gift of Charles Lamb," and also the name of "Henry Hedges, 1800." The cardinal point of interest in connection with this item is, however, centered in the *Tale of Rosamund Gray and Old Blind Margaret*, 1798, which was bound up with the rest, for this "miniature romance," the first book of which Lamb was the sole author, was printed by Thomas Pearson at Birmingham, instead of "For Lee & Hurst, No. 32 Paternoster Row." Wherever printed, this *Tale of Rosamund Gray* is most difficult to meet with, but the Birmingham imprint has not been noticed before. The two volumes, inclusive of everything, realised £80, of which about half must be put to the credit of the extraordinary "miniature romance" in question.

At this same sale quite a number of exceptional books were met with. There was, for instance, a large paper copy of Phineas Fletcher's *The Purple Island*, 1633, which realised £78. This work derives its importance chiefly from the fact that Izaak Walton loved to pore over its pages, particularly those containing the verses laudatory of the angler's art. Says old Izaak in his masterpiece:—"There came into my mind at that time certain verses in praise of a mean estate of an humble mind; they were written by Phineas Fletcher, an excellent Divine and an excellent Angler, and the Author of excellent Piscatory. Eclogues in which you shall see the picture of this good man's mind." Roger Williams's *Key into the Language of America*, printed at London in 1643, is another book not often met with. This copy, tall and sound, brought £52—another instance of the great demand there is for early-dated *Americana*, no matter where printed. Williams's work is a sort of grammar of Indian vernacular as it existed before the red man's happy hunting grounds had been shifted from this world to that which is to come. On the whole, Messrs. Hodgson did well at this sale, some nine hundred lots realising more than £2,000.

At a sale held on May 14th by Messrs. Sotheby, forty-two entries in the catalogue realised a total sum of £5,219, showing an average of more than £124 per item. This inflated result was, however, due to the presence of twenty illuminated manuscripts, one of which was bought for £1,810. This was a Carthusian Breviary, written on vellum in the

fifteenth century by a first-rate Flemish scribe, and enriched with numerous miniatures and decorative borders. The half-dozen MS. Horæ, all on vellum, produced another £1,000, so that more than half the total sum is already accounted for. Really good manuscripts on vellum have enormously increased in value during recent years. The Breviary above mentioned realised no more than £141 at the sale of the Rev. T. D. Powell's collection in 1848. Manuscripts on paper are not, as a rule, of the same importance, and centuries ago they seem to have been of practically none, as they were frequently used to pack or line the bindings of printed books.

Very likely if the printed books disposed of at this sale were taken to pieces they would yield something in the way of packing as that copy of the *Ryall Book* did a month or two ago, though experiments of this kind should not be undertaken lightly. Some of these books were of great importance, e.g., the *Epistole* of St. Jerome, printed upon vellum at Mayence by Schœffer, in 1470, £202. Not a dozen perfect copies upon vellum can be mentioned, and the book itself is also of interest in that it exhibits an interesting combination of fifteenth century printing and decoration. Saxton's *Maps of England and Wales*, 1579, folio, the first English atlas, brought £48, which was cheap enough as the book went, since it contained the plate of Queen Elizabeth enthroned, the leaf commencing, "Indicem huic opera tripartitum adjecimus," and some other features not always met with. The Tyrell copy sold for £86 in 1891, and one of the maps was badly injured. Saxton's *Maps* is, indeed, rarely found complete.

It is not at all a bad plan to attend sales in which printed books are mixed up with valuable manuscripts, as the latter are very apt to run away, so to speak, and to leave the former to take care of themselves. By comparison they appear insignificant, though they may not be so in reality. Several printed books at this sale appear to have been influenced, notably Skelton's translation of *Don Quixote*, two vols., 1620, which was a thoroughly sound copy and ought to have realised more than £49. No doubt it will do so the next time it appears in the auction room, though for an additional reason. In the opinion of the experts best qualified to judge, the tide of prices is flowing fast. Eventually the ebb will set in in accordance with the universal law of nature, which decrees that sleep must as surely follow activity as the night succeeds the day. But this is another matter. Just now there is no sign of abatement. As a sneering cynic once remarked, "The moon regulates these phenomena—though we may not believe it—and must prevail."

A FEW interesting stamps cropped up in the May sales. At Puttick's, the "Fourpence" on $\frac{1}{2}$ d. vermillion, of British Bechuanaland, inverted, **Stamp Sales** an uncatalogued variety, fetched £3.

Of high values of the same Colony, the 2s. 6d. brought £4 7s. 6d.; the 5s., £6 6s.; and the 10s., £8. The Cape of Good Hope, error, 4d. in red instead of blue, though a repaired copy, realised £26. A set of 19 Mafekings dropped to £16. The 20s. green and red, of Gold Coast, a rising stamp, ran up to £6 10s. An unused strip of 3 of the $2\frac{1}{2}$ d. Orange River Colony, of the rare second printing, with raised stops, brought £10 5s. The Transvaal $2\frac{1}{2}$ d. on 1s. green, showing the error " $2\frac{1}{2}$ d." a misplacement of the diagonal line of the fraction, *se tennant* with the normal type in an unused pair, ran up to £4 12s. 6d. But philatelic literature is apparently on the down grade. The London Philatelic Society's monograph of Oceana was knocked down for 20s., and West Indies for 18s., about one-third the price these books usually fetch, and this despite the fact that they were sumptuously bound in half levant. At another sale the ten volumes of the *London Philatelist* were sold for 12s., i.e., a little over a shilling a volume, whilst bound copies are advertised at 17s. per volume!

At Messrs. Plumridge's, the Gambia 1s. which is catalogued at £3 brought £4 4s., a most extraordinary price for this stamp which generally brings much under catalogue rate. The Gibraltar carmine stamp of 1889, with value omitted, a variety rarely ever met with, ran up to £12 15s.

A notable variety at Messrs. Ventom, Bull and Cooper's sale was a pair of the Sicily 1 grano, double print, which fetched six guineas; a set of U.S. reprints of 1855, unused, brought £5 5s., and the re-issue of the ten values of U.S. of 1869, £8 5s. Lagos, 1s. orange, C.C., £8. An unused pane of 60 of Orange River Colony, $2\frac{1}{2}$ d., overprinted V.R.I., including the antique 2, no stop after V and other varieties, £19. St. Vincent 1s. vermillion wmk star, perf. 11 to $12\frac{1}{2}$, unused, £10. 1880 provisional 1d. on half of 6d. blue green, an unused pair, £13 15s.; 4d. on 1s. vermillion, unused, £16. But the prime lot of the May sales was sold by Puttick's, on May the 13th. This was a very fine unused block of the 4d. carmine of Great Britain of 1855-7, watermark medium garter, on blue safety paper, a first-class rarity. The price paid for the block was £71.

A fire which recently gutted the extensive printing works of Messrs. Brendon & Sons, of Plymouth, philatelic and general printers, destroyed a large stock of albums, printed and stocked for Messrs. Stanley Gibbons, Ltd., including eleven thousand

copies of the Imperial Album, and several thousand copies of the cheaper albums and other philatelic publications of the well-known Strand firm. Fortunately the valuable formes of the Gibbons' Catalogue, which is always kept standing in type, were safe in a large, strong room in the basement.

MAY will most certainly be remembered by art lovers, as having witnessed the dispersal, at one sale room, of three important collections, all consisting of works of art principally of the mediæval and renaissance periods. The results of at least two of these sales, were highly satisfactory both to the vendors and to all lovers of the old style collections, which of late years have been temporarily superseded by the general craze for eighteenth century objects of every description, either of native or French origin. The only form of art, which, with the exception of museums, seems to find no admirers, in this country at any rate, is the veritable and classical antique; whose absolute friendlessness was most forcibly demonstrated by the figures bid at Sir Charles Robinson's sale last month, when few, if any, of the real antiques reached their owner's reserves. Collectors who will scarcely look at a Greek or Roman urn or bust, will bid fabulous sums for an Italian copy in bronze of the renaissance period, although works of art in marble of the same date, are by no means so popular. The comparative neglect of early art, except of the very finest quality, is due to its inadaptability to the requirements and accommodation of the ordinary modern house, which means, that objects of this description are only acquired by collectors pure and simple, the real connoisseurs and lovers of art for art's sake, who are, unfortunately, a very small body. Many people will not hesitate to pay the most fantastic price for eighteenth century furniture, prints, china and pictures, because they are, at the same time, objects of art, of decoration and utility, whereas Gothic ivories, classical marbles and even renaissance furniture and bronzes are most exacting in their demands on the available house room of their purchasers, and so far from helping to decorate the ordinary apartments of a London house, demand, with no uncertain voice, that special galleries and rooms shall be set aside for their exclusive occupation, and absolutely decline to accommodate themselves to the ordinary surroundings in which they may find themselves. Still, despite their unaccommodating disposition, there are, as has just been most substantially proved, a certain number of artistic devotees, who have both the desire to possess, and the means to satisfy these most exacting of mistresses.

YU 411
MONTANA 1010

**LADY
DUNCANNON**

From an Engraving by
F. Bartolozzi, R.A.

After John Downman, A.R.A.





In the Sale Room

The first of the three great renaissance sales, was that of the collection formed by Mr. Ernest Beckett, M.P., which its owner most advisedly determined to part with, although but recently acquired, with the view presumably of forming a fresh and more satisfactory collection in its place. The sale was a distinctly remarkable one, if only for the fact, that by far the largest purchasers right through, were the firm from whom most of the collection had been acquired in the first instance, so that the prices paid in many cases, can hardly be taken as a criterion of actual value. Despite this peculiar state of affairs however, some of the best objects made very high sums, and were bought by the finest professional judges, men who do not throw away their own money, nor yet encourage a similar recklessness in their clients. Among the specimens of early faïence sold on the first day, was a salver of Palissy ware, executed after the pewter original of François Briot. The raised medallion in the centre represents an allegorical figure, with the inscription "Temperantia," and is surrounded by four oval medallions, with emblematical figures of the elements; while on the outer border are eight more medallions, with figures representing the arts and sciences. This interesting piece, which came from the Forman collection, fetched £262, while a pair of Louis XIII. ewers of Nevers ware, decorated with foliage and birds in light blue on a dark blue ground, went for £204 15s. A Mazer bowl and cover of fifteenth century French workmanship, about the genuineness of which there was some difference of opinion, and which had evidently been restored at a later date, was recorded as sold at £260, while £420 was paid for an early fifteenth century Italian walnut wood table, with late Gothic ornamentation. The highest price of the day was the £2,257 10s. paid for a boldly carved triptych of painted and gilt wood, of Spanish workmanship of about 1520. This screen, which was seven feet high and over six feet wide, contained sixteen panels, carved with scenes from the life of our Lord and the Virgin Mary, and with statuettes of David and other scriptural persons standing in niches all round; the style was renaissance Gothic. How far this price can be taken as indicative of the real value, is hard to say, for the reason already mentioned; still in any case there was a considerable amount of *bonâ-fide* competition for the piece. A set of four Louis XVI. wall-lights of chased ormolu, formerly the property of the Duchesse de Plessis Belliere, made £880, and a pair of very late Louis XVI. ormolu candelabra, quite in Directoire style, formed as torchères on sphinx feet, with rams' heads and acanthus figuring largely in the decoration, fetched £630.

Of the same period, being almost like early Empire, were a pair of very handsome mahogany console tables by Jacob, with the supports formed as winged terminal sphinxes. These seemed distinctly cheap at £290 the pair, as their workmanship was as fine as could be desired.

The second day was chiefly devoted to the busts and groups in bronze, marble and terra cotta, which produced some high prices, £3,100 being bid for a figure by Pigalle, in marble, of a baby girl, signed and dated 1784; £1,650 for a statuette in terra cotta by Clodion, representing a young girl in the act of running, and holding an infant in her outstretched arms; £966 for a bronze figure of a baby boy, by Pigalle, holding an open bird-cage in his hand and gazing earnestly after the escaped bird. Another very beautiful terra cotta, was the life-size bust, by Mouchi, of Mademoiselle Du Thé, in a semi-fanciful likeness to the goddess Diana. This bust fetched £241, and £525 was paid for a pair of life-size groups of children, in stone, by Houdon, emblematical of water, executed in the style of the Regence. Among the early bronzes, was a statuette of Cupid in the act of discharging his bow, of Italian workmanship of the early part of the sixteenth century, which realised £1,522, and a pair of groups by Antoine Coysevox, of the Louis XIV. period, representing wrestlers, which made £1,102. £850 was given for a bracket clock with the movement by Etienne le Noir, in Louis XV. case, with ormolu decorations by Caffieri.

Practically all the groups and busts returned to the place whence they were acquired by their late owner, so that the prices here registered, as having been paid for them, must be accepted very much *à discretion*, although the works in themselves were undoubtedly finely executed. The two days' sale produced £33,370. The dealers, as a whole, appear to have entertained a by no means unnatural objection, to purchasing works of art, no matter the quality, which, at so very recent a date, were the property of one of their own fraternity, especially considering their rather unsaleable and easily-identifiable nature. Mr. Beckett is distinctly to be congratulated on the result of his sale.

It did not require a very observant individual, to notice the difference in the bidding at, and general conduct of, the sale of the Gibson Carmichael collection, which took place in the same rooms, about four days later, and which contained pretty much the same class of objects.

Many of Sir T. G. Carmichael's works of art were familiar enough to the connoisseurs who assisted at their dispersal, from having been so long on exhibition at the Victoria and Albert Museum at South Kensington, and also on loan at several of the annual

exhibitions of the Burlington Fine Arts Club, which two facts no doubt materially conduced to the high all round prices which were paid, and also to the fact that these prices were the result of the keenest competition among all the leading dealers, both English and continental, bidding both on their own behalf and on commission for the biggest connoisseurs of the day.

Many of the finest objects, in addition to the already mentioned cachets, had been purchased at one or other of the great historical sales of the last half century. The most important and also the highest priced lot of the first day, was the unique thirteenth century French triptych, in the form of an ivory shrine, shaped like the Virgin enthroned, holding in her hands a quatrefoil-shaped panel, carved in high relief with the seated figure of Christ. The figure opens down the middle and shows in the centre, the Crucifixion, the Entombment, and above, the lamb of St. John in a quatrefoil-shaped panel, whilst in one volute, is the Judgement of Pilate, the Flagellation, and Christ bearing the Cross; in the other, the Resurrection, the Women at the Sepulchre, and Christ appearing to Mary Magdalene. This unique ivory is known as the "Vierge de Boubon," from the monastery of that name in Haute Vienne, founded in 1106. The price paid for it was £3,800. One of the best pedigreed pieces, so far as concerns provenance from other notable sales, was the tenth century Byzantine triptych, which had at various times formed part of the Soltykoff, the Seillière, the Spitzer and the Hartman collections, and is described in no less than three books on art subjects.

This triptych shows in the centre beneath a dome of open work foliage supported by two spiral columns, the Virgin holding the Christ Child, habited in Roman costume, in her left arm. Each of the wings is decorated with three circular medallions of saints and angels. On the exterior is an arcade and a votive crown. This remarkable example of early Christian art was sold for £1,900, an increase of cent. per cent. on the price paid for it at the Spitzer sale.

Whether or no Sir T. G. Carmichael realised a net profit on the total sale one cannot say, but if all the lots show the same difference between their purchase and sale price, as do the set of four plaques, each carved in open work with four scenes from the life of our Lord, his sale must have proved a highly profitable affair, since the lot in question, a fine example of French fourteenth century carving made last month the sum of £1,245 as against 375 guineas paid by its late owner only nine years ago at the Field sale, a bigger profit than that just quoted in the previous paragraph. The large sum of £730 was paid for a fine Venetian Cinqueda of fifteenth century manu-

facture, which was exhibited at the Burlington Fine Arts Club in 1901. Another interesting object sold on the first day, was a Venus carved in low relief on an upright plaque of hone-stone, and signed with the monogram of Albert Durer; and it is described in M. Molinier's work on mediæval and renaissance furniture. A portable altar of lumachelli marble, of Rhenish twelfth century workmanship, was bought for £550, after some keen competition; it was a very remarkable piece, although not in absolutely original condition, the relics which it originally contained, having been replaced by late thirteenth century miniatures of saints on a gold ground.

A bronze figure of a baby child in a sitting posture, of Italian cinquecento work, from the collection of Madame d'Yvon, fetched £1,600; and £1,751 was paid for a silver gilt and enamelled ciborium, of undecided nationality and period, but showing some figures costumed after the style in vogue in this country during the reign of our Henry IV.

The Limoges enamels, also sold on the first day, created the keenest competition. An oviform ewer of late sixteenth century work, elaborately decorated with a composition, emblematic of the triumph of chastity, showing Diana in a car drawn by four stags, with Venus and Cupid bound as prisoners behind it, signed with the initials of Jean Courtois, fetching £1,700; and an oblong casket, decorated with scriptural subjects in colours with foil and pale flesh tints, and fully signed on the cover P. Courteys, going for £1,450; while £700 was paid for a sixteenth century casket of wood, covered with Limoges enamel plaques and mounted in gilt bronze ornamented with cherubs' heads and foliage. Some of the plaques represented heads of Roman Emperors, and the work was in the style of the Penicauds. £700 also was paid for a rock crystal cup, mounted in enamelled gold of sixteenth century workmanship, and engraved with the owner's arms. The high price of £500 was given for a horse's bit, chiselled from the solid steel with masks and acanthus leaves, in the style of the sixteenth century Brescian metal workers.

The second day's sale opened with the terra cotta groups and figures, from Tanagra, Thebes, Tarentum and elsewhere; the finest of which, an important group from Capua, of the knuckle-bone players, 8¼ ins. high, showing two draped female figures kneeling *vis-a-vis*, each holding astragali, realized £100, and £420 was paid for a terminal figure of a baby faun, 2½ in. high, of Græco-Roman work, on a pedestal overlaid with plaques of *lapis lazuli*, mounted with silver gilt.

A very curious and finely-wrought cup and cover of carved amber, mounted with silver gilt, 18½ ins.

In the Sale Room

high, probably of late sixteenth century German work, was purchased for £660; and £380 was given for a cup and cover of silver gilt, formed as an ox rampant, of German seventeenth century work, believed to have belonged to the Butchers' Guild of Bâle. There was very little porcelain of any sort, but a pair of Chinese figures, 18½ ins. high, of the Ming dynasty, representing two ladies in costumes, brilliantly enamelled in colour, standing on *famille verte* pedestals, enamelled in flowers, made £682.

The eighteenth century French furniture, of which there were about twelve pieces in all, sold remarkably well, a marqueterie commode and a Parqueterie table, both of the period of Louis XVI., each fetching £840, and a small *bonheur du jour* marqueterie writing-table of the previous reign, £300. A bust, in terra cotta, charmingly executed by Marin, and showing a young girl, with her hair bound by a chaplet of roses falling in ringlets on her shoulders, with a light scarf thrown over it, fetched £700; it was 17 ins. high. A statuette, in the same material, by Clodion, of a little girl holding a large bunch of fruit and flowers in the skirt of her dress, went for £580; and a terra cotta jardinière, decorated with panels, showing troops of Amorini, in the style of Louis XVI., for £410.

Of the fourteen early Italian paintings and drawings, a *Madonna and Child*, by Botticelli, fetched 1,600 guineas; *A Madonna and Child with St. Francis*, by Francia, the same price, and a composition by Perugini, 700 guineas.

The result of the two days' sale was just short of £50,000, of which sum the first day produced well over £31,000. The vagaries of the sale room were well illustrated by the fact that the silver gilt liborium, which at the Stein sale fetched £2,400, only made £1,750 last month, in spite of the enormous rise in the value of old silver, since the date of its first sale. The early Limoges enamels, however, show a tremendous profit on the prices paid for them at the Magniac sale.

The five days' sale of the Bardini collection, also consisting chiefly of Italian mediæval and renaissance works of art, produced a total sum of £45,837, or about £3,500 less than the result of the Carmichael sale, which only occupied two days. Of this sum, nearly half was furnished by the proceeds of the last day, which were enormously inflated by the small collection of renaissance bronzes. These bronzes, although only written in in the catalogues, since they arrived too late for proper classification, practically saved the sale, one piece alone, a small 18-inch statuette of Hercules, attributed to Donatello, or at least to his pupil, Pollaiuolo, making £6,000,

and a cinquecento group of Samson slaying the Philistines, £1,200, while £800 was paid for an early sixteenth century copy from the antique, of a boy taking a thorn from his foot.

The most remarkable lot of the whole sale however, though not the highest priced, was the full-sized bust of Doctor Marc Antonio Passeri, the celebrated Doctor of Philosophy at Padua University, attributed to Andrea Briosco Riccio. The bust, which is dignity and simplicity itself, shows the great scholar with his beard squarely cut after the fashion of the time, and robed in a simple academical gown with the senatorial band hanging from the left shoulder. The price paid for this truly noble work of art was £2,750. The life-size figure of a child almost nude, with crossed legs, leaning on a shield, emblazoned with the Uberti arms, by Verocchio, a Florentine sculptor of the fifteenth century, was another singularly fine example of Italian renaissance work, and was a distinct acquisition at any price. It is hard to imagine a more delightful piece of modelling than the chubby little child, and the whole pose is indescribably pensive, in accordance with the infant's expression. The fine life-size marble busts of the Medici and Rospigliosi families, are of great interest, if for no other reason, than that they are intensely typical of the period, both as regards their execution and the people themselves, whom they have helped to perpetuate. Two of the most noteworthy objects of art in the sale came up on the first day; they were a rock crystal cross carved by Valerio Vicentino, mounted with gold, enamels and precious stones, in the style of Benvenuto Cellini, formerly the property of Pope Paul V., and purchased direct from the Borghese family, to which he belonged, which realised £800.

The other was a gun rest of late sixteenth century Milanese workmanship, which formed part of a series of firearms presented, with their accessories and two swords, by Philip II. of Spain to Emmanuel Philibert, Duke of Savoy, about 1575, the greater part of the collection being still in the Royal armoury at Turin, although several pieces are in the Wallace collection, and the Czar of Russia and Mr. W. Riggs of Paris, each possess a wheel-lock gun, which must have originally formed part of the gift. This particular piece only fetched £850, about half what its owner had expected, and far less than its actual value, considering the great excellence, both of the chiselled steel work and of the gold, silver and horn inlay.

One of the best pieces of furniture, was the fifteenth century Italian armoire of pear wood, decorated with a tracery of late French Gothic character, and bordered with bands of coloured marqueterie inlay, in the manner typical of the period and country,

which made £800. A great portion of the sale was devoted to the plaquettes, of which there was a singularly complete collection; taken individually, however, they are scarcely worth chronicling, except at greater length than is here possible.

Some of the Italian faïence, though of very early date and fine quality, failed to find appreciative purchasers, and consequently sold for far less than its real value; indeed the sale all through produced figures, either considerably in excess of, or far less than their estimated value, very many of the lots indeed will find their way across the channel again, having been acquired either by foreign dealers or at all events by Anglo-Continental firms acting for foreign clients; but, as has been well said, art has no country. About a dozen renaissance pedestals of richly carved and gilt work were bought very cheaply, considering how rare it is to find genuine specimens, and how indispensable they are to all collectors of busts and groups, in marble, bronze, or terra cotta.

As already stated, the starred bronzes of the last day emphatically saved the Bardini sale from the stigma of mediocrity. Even now, a good many of the best objects will probably return unsold to Florence, unless disposed of by private treaty after the sale. The total amount of the bids at these three notable renaissance sales just recorded, was slightly under £130,000, and another sale of equal importance, would probably realize similar results, for the collectors of this class of art, though few, are necessarily wealthy, as already explained.

THE only sale of eighteenth century furniture of any importance, was that held at Christie's on

May 2nd, when the company assembled
Furniture—in addition to the high prices paid for several fine specimens of old French marqueteries—were treated to an unrehearsed sensation, by the withdrawal, at the last moment of the two chairs out of the same set which furnished the 1,000 gns. surprise in April. According to the catalogue, the pair in question had been presented to the vicar and churchwardens of a Lincolnshire parish by a lady, who, however—or her executors—apparently held that they were not given, merely lent in perpetuum; consequently the sale was stopped on an alleged query as to the rightful ownership of the celebrated "Chips," with the result that an odd chair catalogued as one of the same set, although it appeared to be of bolder workmanship than the other two, and certainly had more individuality about it, and was, moreover, of a different wood, only made £210. The whole affair of these sensational chairs is wrapped in the most profound mystery, and the wildest rumours about them, are being gravely

reported by the *quidnuncs* of the art world; if even half of which, be only partly true, things are most certainly not what they seem, or as they should be. At this sale a Louis XV. marqueterie commode made £4,100, and a Louis XVI. Parqueterie side table, inlaid with three fine old Sèvres plaques, £892; while several other pieces of fine furniture of the same periods went for figures ranging from £300 to £700. A fine regulator clock, made for Louis XVI., the movement by Janvies and the metal-work by Gouthiere, was bought in at £3,255.

At the same sale three oblong panels of old Gobelins tapestry, representing nymphs and cupids, from the late Madame de Falbe's house at Luton Hoo, fetched £2,100; a pair of old Nankin vases, decorated in blue and white, £1,100; and a pair of Sèvres jardinières formed as square orange tubs, and decorated by Thevenet with bouquets of flowers, and an intertwined floral design in gold, £1,050; they were formerly the property of Marie Antoinette and by her given to Lord Auckland. A pair of oviform Chelsea vases, from another property, richly gilt with pheasants and other birds on a mottled dark blue ground, fetched £756.

At the sale at Christie's of Sir Henry Bedingfeld's miniatures and old plate, a portrait of a lady of the time of Elizabeth, in a richly jewelled
Silver and Miniatures. black and white dress and with a large lace ruff, on a blue background, painted in 1597 by Nicholas Hilliard on a playing card, fetched £640; and an oval miniature of a lady in a pale blue and white robe, with hair falling on her shoulders, and bound with a pearl fillet, signed and dated at the back, Andrew Plimer, 1790, made £250. A portrait of a lady with curling auburn hair, in a black dress trimmed with pearls, signed with Samuel Cooper's initials and date, 1648, £150.

At the same sale, a Charles II. rat-tailed spoon with a long handle terminating in a two pronged fork, date mark, 1683, and maker's mark, L.S., crowned, fetched £16 10s., all at, while all the other 13 lots of early spoons made good prices, averaging over £6 apiece, all round.

A Charles II. Monteith engraved with subjects in the Chinese taste, in ten panels, by Ralph Leeke, 1684, fetched 137s. per oz., and a Queen Anne two-handled bowl and cover, by Benjamin Pyne, 1713, fetched 120s.

A parcel gilt tankard and cover, repoussé and chased with the death of Virginia, a composition of numerous figures, by H. Mannlich, of Augsburg, 1698, made 80s. per oz. This cup was of considerable historical interest, having been presented by Peter the Great to Admiral Crump, who had provided him with a warship at Deptford, during his visit to the

In the Sale Room

country in 1697. It is engraved with the Crump crest, and was acquired from that family by the vendor.

High as were some of the prices paid for silver at this sale, they were entirely eclipsed by those of the plate sale held at the same rooms on May 28th, which, in some of its prices, closely approximated to the great Dunn-Gardner sale. Indeed, the same firm who paid the many-times-over record price of £300 per oz. for a Henry VIII. standing cup, also gave £187 per oz. for a beaker of the reign of Henry VII., fully stamped with the London hall-mark 1496, a double cusped Lombardic T, and the maker's mark an italic A inside an escalloped shield with eight points twice repeated. This fine piece, which was probably the cup of a Farriers' Guild, is of far greater artistic interest than its £4,000 rival, and produced £1,270 for the 6 oz. 16 dwt.

At the same sale a standing cup of silver gilt, by Kaspar Bauch of Nuremberg, who was *Meister* in 1541, made £310, or about £12 per oz.; a plain Commonwealth porringer, with hammered scrolled handles and engraved with a coat of arms, bearing London hall-mark, 1655, fetched £99, or 30s. per oz.; a James II. silver gilt cup, dated 1685, 27os. per oz., and a standing cup and cover, of silver gilt, richly chased, and engraved inside with a shield of arms, initials and date, 1590, made at Bern, was bought for £570, which, as it weighed 13 oz., works out at over £43 per oz. Some rare early English spoons also sold well.

MESSRS. GLENDINNING'S three days' sale of war medals included a fine selection of Boer war medals, one of which with six bars, Relief of Kimberley, Paardeberg, Drietfontein, Johannesburg, Diamond Hill, and Witteberger, awarded to a trooper in the Horse Artillery, realised £6 10s.; the others, with one exception, all going for under £1.

A Military General Service Medal, with ten bars for the Peninsula war, fetched £17 10s.; another with seven bars, going at £14 10s.; and one with four bars, Sahagun and Beneventi, Vittoria, Orthes, Toulouse, made £13 5s. A Naval General Service Medal with two bars, Trafalgar, Basque Roads 1809, awarded to James Blandford, midshipman, very fine and rare as an officer's medal, fetched £9 15s.

On the third day, £7 was given for the Khedive's Sudan Medal with three bars, Gedaref, Hafis, Firket, an extremely rare combination.

An H.E.I.C. silver medal for distinguished conduct and loyalty to the British Government, Coorg, April, 1837, a fine original medal, fetched £30, and a Naval General Service, with one bar, Gut of

Gibraltar, July 12th, 1801, fetched £13 10s. This medal, which is very rare, commemorates an action fought by Sir J. Saumarez with the combined French and Spanish fleets, in which two Spanish ships of 112 guns each were destroyed and the *San Antonio*, 74 guns, captured.

Only £85 was paid for a Victoria Cross and an Indian Mutiny medal with three bars, both awarded to Lance-Corporal William Gort, 9th Lancers, for gallant conduct at Lucknow, March 6th, 1858, in twice attempting to recover the body of Major Smyth in face of the enemy, succeeding the second time. A photo of the recipient and some official papers relating to the Cross, accompanied the group.

£45 was given for a Military General Service Medal, with twelve bars, for Peninsula engagements, awarded to Lieut. Ferguson, 52nd Foot, and £21 for one with one bar, Fuentes D'onor, to G. Sinclair, 71st Foot. Another with the rare bar for Chrystler's Farm, to a member of the Canadian Militia, made £13 10s., and another with one bar, Guadaloupe, to Staff-Surgeon G. Preston (rare to an officer), £13. A gold and enamel badge of the Royal Scottish Archers, awarded to A. Newcome, 16th September, 1791, made £20; and the same price was paid for a fine old medal, unpublished, of the Connaught Rangers.

THE art sales on the Continent have, with very few exceptions, been of little importance, even the much advertised *Vente Hulybrechts* at Antwerp producing no extraordinary prices, although the works of early nineteenth century Belgian artists were keenly competed for, several by Baron Lys fetching over £1,000 apiece. The old masters were many of them of very doubtful authenticity, as was evident by the price at which most of them were disposed of. The sale at the Hôtel Drouot of the Strauss collection of pictures of the impressionist school produced nearly £20,000, the highest price paid for an individual lot, being just over £1,000 for *Le curieux d'étampes*, by Daumier, *Le débacle*, by Claude Monet, fetching £4 less; while sums varying between £600 and £900 were given for a good number of the lots, a fine work by Whistler making the former price, and £970 being paid for *L'enfant aux chierns*, by the great animal painter and sculptor, Carrière.

The celebrated clock, by Falconet, representing the Three Graces, in gilt bronze, which formed the *clou* of the Murat sale at Paris was knocked down for £2,040 after a sharp struggle for its possession; a fine sconce for nine lights, in chased and gilt bronze, of remarkably delicate workmanship and especially diminutive size fetched £320, and a large

clock in ebony and ormolu, £760, although the gilding was modern.

At the sale at the Hôtel Drouot of the Lutz sale of works of art, the best lots were the bronzes by Barye, and the paintings by Boilly, all of which reached high prices. For some of Barye's best productions as much as £160 was paid, and scarcely any sold under £40. The prices paid for the Boillys, showed an enormous increase in value, of paintings of that now so much coveted master, even within the last few years. His important work, *Distributing Food and Wine in the Champs Elysées in 1822*, made the top price, going for £1,200 to the Musée Carnavalet. The same artist's *Jardin Turc*, which made £1,330, was sold in 1894 for only £620, rather less than half, while *La Main Chaude*, which in 1852 only sold for £18, at the Lutz sale fetched £560. *La Frayeur*, also by Boilly, which fetched £1,052, was sold in 1873 for £126 only.

A pastel, by G. F. Millet, *Paysages d'Auvergne*, made £640, and a water-colour, by Barye, of a tiger looking for its prey, £600.

A gold denier, of the reign of St. Louis, sold in Paris last month for £267.

AMONGST the important sales of May, perhaps that which took place at Lepke's Art Auction Rooms of paintings by old masters, was the most interesting. Many of the works were taken from Prince Orsini-Pallavicini's Gallery in Florence, and from the collection belonging to the banker, A. Flörsheim, of Aix-la-Chapelle. As the Berlin season draws towards an end, the frequency of art sales lessens, and the objects offered in the auction rooms become less and less interesting, until for the summer months the sales cease altogether. Hence it is that there is usually not much of importance to record (the sale of the above mentioned collections making a notable exception), owing to the Americans and foreigners generally having mostly left for Italy—and they play an important part at such auctions; that is to say, they do not actually put in an appearance, but they are always largely represented by brokers, and thus manage to secure valuable curios at what, for their well-filled purses, is a mere trifle.

This particular sale consisted of 341 lots. Great interest was shown in a *Madonna*, which, although it could not be guaranteed as being the work of Sandro Botticelli (1446-1510), there was the certainty that if not it was, without doubt, by one of his pupils, and produced under the great master's guidance. The *Madonna*, clad in red, with a dark cloak, holds the Christ Child in her arms; to the

left is St. John. A landscape with rocks forms a background. The work, which is in an excellent state of preservation, fetched the paltry sum (for such a gem) of £227 10s., and only £45 was paid for the half-length portrait of a young Patrician lady, by M. Janse Mierevelt (1567-1641); an excellent painting on wood. This descendant of nobility, attired in black, with Queen Elizabeth collar and lace cap, has a noble bearing and a very sweet expression. A curtain forms the background.

A still smaller amount was that given for an interesting half-length portrait of a lady, in a gorgeous costume, richly decorated with jewels, by L. de Silvestre (1675-1760), a highly finished work, but the bidding stopped at £31.

The price given for a *Madonna*, by Giov. Battista Moroni (1520-78), was £117 10s. The Christ Child lies on a brocaded cushion, the face of the Madonna bears a sweet expression, and the colouring of the whole picture is most delicate, and excellently preserved.

A pair of genre pictures, *Scenes from the Netherlands*, sold for £33 15s. In one, a merry company of ladies and cavaliers are dancing, drinking and smoking together. At a window stands the painter himself, Gerrit Lundens (1622-77). The other painting represents a peasant scene.

The portrait of a lady, by Sir Thomas Lawrence, was knocked down for £50. This is a most beautiful decorative work. A picturesque figure in a light dress, with fur cape and long ends, a large hat with bow in front, a landscape in the distance, all help to make up a fine picture, which had long been considered one of the gems of the private gallery in Florence.

£60 10s. was paid for Giorgio Vasari's (1511-74) *Holy Family*. The Christ Child, sitting on Mary's knee, turns over the leaves of a book, to the left is St. John, and at the back is St. Elizabeth, to the right stands St. Joseph reading a book. The composition of the work is excellent and the colouring brilliant.

A *Madonna*, by a follower of L. da Vinci (sixteenth century), fetched £32 10s. The Holy Mary, attired in a blue-green garment, holds the Christ Child with both hands. The colouring is very soft, and the whole picture in a good state of preservation.

The Engagement, by Govert Flinck (1615-60), a most interesting work. The man, attired in black velvet, holds the ring, which he is about to place on his fiancée's finger. A pretty subject, well carried out in subdued colours. A *Madonna*, by Giampietrino (sixteenth century), was withdrawn, no reasonable price having been offered.

Berlin
Sales

CORRESPONDENCE



ANSWERS TO CORRESPONDENTS.

As many of our readers have expressed regret at our decision, announced in *THE CONNOISSEUR* for January, to discontinue giving opinions on objects sent to this office, we have decided to give the system another trial on the following conditions:—

(1) Anyone wishing to send an object for an opinion or valuation must first write to us, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent to us.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and all objects should be registered.

N.B.—All letters should be marked outside "Correspondence Department."

G. H. J. (Totland Bay).—The Secretary of the Auctioneers' Institute, 66, Chancery Lane, would give you the information.

E. S. (Darlington).—Engraved by Say, after Owen. Should like to see it.

A. S. (Burbage).—There are two engravings of *The Snake in the Grass*, both by J. R. Smith, one in stipple, and the other in mezzotint. There are many reproductions.

A. B. (Huddersfield).—We should like to see one or two of the things you mention, but you have omitted to give your address.

E. W. (Oxford).—The engraving is Miss Farren, afterwards Countess of Derby. It has been reproduced many times. Could you send the exact size of engraved work in inches?

G. J. L. (Ashton-under-Lyne).—If original impressions, worth 10s. to 20s.

A. J. (Glasgow).—From 10s. to 20s.

J. N. (Hull).—Certain to be a reproduction. Baillie's engravings are of trifling value.

S. A. B. (Arundel Gardens).—James Snelling was Master of the Clockworkers' Co. in 1736. He was an eminent maker, and I should say you have a valuable clock.

A. W. (Bettws-y-Coed).—The small taper candlesticks were for use at the writing-table when sealing-wax was in more general use than at present.

T. C. B. (Birmingham).—The book you want is published by Cassell. The illustrations are in colour. I believe it is entitled *Chinese Porcelain*, by Cosmo Monkhouse.

Mrs. B. C. (Clifton).—Litchfield's *History of Furniture* (Truslove); *Furniture of our Forefathers* (Batsford).

Dr. M. (Beccles).—We have written you.

S. M. G. (Brussels).—Bartolozzi was born in 1725, and learned engraving from Joseph Wagner, at Venice. Few artists have reached so distinguished a rank in their profession, and that in every species of engraving. At the time he died he was Director of the National Academy of Lisbon.

E. L. G. (Liverpool).—Forks are a modern invention compared with spoons. In early wills and inventories no forks

occur except those with two prongs for eating pears or ginger. The fork was introduced from Italy about the beginning of the seventeenth century.

"DELFT" (Wigmore Street).—There is, we believe, a factory at Delft, where reproductions of the old Delft faience are made. The mark is sometimes the name of the firm, Thooft & Labouchere, impressed in a circle.

T. S. (Cardiff).—The Crown Derby you describe is not so valuable as you think. It is quite a common pattern.

G. S. S. (Norwich).—We should describe it as tapestry rather than a needlework picture. It is, we think, Elizabethan.

P. G. (Manchester) and S. T. P.—You would see some fine specimens in the Salting Collection of Oriental China at South Kensington.

J. H. (Blackburn).—Your copy of the *Pilgrim's Progress* is of no commercial value.

G. L. (Sancton).—The Chelsea vases have a good mark. It is very possible that the Sèvres is valuable, but the mark does not appear in Chaffer's. If you could send a specimen piece we could tell you.

S. P. (Reigate).—From the mark the china is modern Worcester, and therefore of no particular value. The jugs are evidently old Staffordshire, and probably worth something between 10s. and 15s. each.

Rev. W. G. (Durham).—The plate has the lettering in every copy of Drayton's *Polyolbion* we have seen. We will forward your letter to the writer of the article. He may be referring to some rare edition.

A. T. M. T. (Epsom).—The reprint of letter is valueless. The *Bill of Proclamation* is worth a few shillings.

J. P., Jun. (London).—A good copy of *Junius's Letters*, 1st edition, can be bought for about 20s.

C. R. G. (Stanstead).—The value of your pewter mugs is about 10s. each.

E. C. F.—We can find no reference to these marks in Chaffers, but suggest your writing to Mr. Rathbone, Alfred Place, South Kensington, who is an authority on Wedgwood.

X. Y. Z. (Carnarvon).—Your Wedgwood jugs appear to be fine specimens. Some like them were recently sold at from £5 to £8 each, but we cannot say more without seeing them.

F. W. (Whitby).—Your vases may be of old Delft, which was decorated in the Indian style. The best was made in Louis XV. period, and is valuable.

"EAMON RUADH."—It is difficult to value your jug without seeing it; but the genuine marked Adams ware is rare, and much prized by collectors.

T. R. V. (Handsworth).—The astronomical dial on your brass and pewter clock was originally intended to chronicle the moon's changes.

H. B. L. (Chester).—There are a few collectors of bank notes. The value of old bank notes depends entirely upon their rarity, and not upon their face value.

L. F. L. (Winchester).—The sporting prints are worth about £3 in the condition described, though a set in fine condition would fetch £15. The pictures are of no value, and can be attributed to no one in particular. The picture on which you have paid probate is nothing but a varnished print.

S. T. (Rochester).—A first edition of *A Tale of Two Cities*, Charles Dickens, 1859, octavo, half morocco binding, was sold at Sotheby's on October 29th. It was a presentation copy with inscription on title, "Charles Dickens to Kate Macready, Dec., 1859," hence the price £25 10s. Books with inscriptions by eminent authors are rapidly rising in value.

M. P. (Melrose).—The Charles II. and the William III. crown pieces are neither of them rare coins. They are worth a few shillings over face value if in fair condition.

R. S. A. (Derby).—We should think from description that your Battersea enamel snuff-box would be worth from £6 to £8.

C. J. T. (Folkestone).—Good prices are often given for rare trade tokens by collectors, of whom there are many.

R. S. L. (Wakefield).—None of the coins you mention are rare, but some are worth a few shillings over the face value. The Victoria £5 piece is not at a premium.

F. P. (Tepic, Mexico).—The token and coin are not very valuable. The Mexican idols and curios would probably fetch a good price in London. We should advise you to write on the subject to Messrs. Stevens & Sons, 35, King Street, Covent Garden, W.C.

CANADA (Southport).—If genuine the *Cries of London* are valuable. The set numbers thirteen. You should send them for inspection.

INQUISITIVE (C. Croydon).—Your Shakespearian prints are not of much value.

K. (Chancery Lane).—The two old Dutch pictures are both copies. The smaller one is the better of the two, and might be worth from £3 to £5, but it has none of the luminosity of a master. The larger one is, we believe, the copy of a picture by Quentin Matsys, but a very inferior one.

H. M. (Glasgow).—Your picture is of the Norwich school, but not the work of a master. We do not think its value is more than £10.

J. S. (Glasgow).—Your scrapbook contains nothing of value. The sporting illustrations are from the *Book of Sports*. The value is not more than 25s.

J. S. (Ripon).—The portraits on copper do not appear to be valuable.

D. B. S. (Dublin).—There is no difficulty in recognising genuine Baxter prints. His secret of printing in oils has never been discovered.

CAULIFLOWER (Belfast).—In answer to your query, there were something like thirty-seven coronation medals of William and Mary, besides many that were struck in commemoration of the festivities at The Hague. Some of these are scarce and valuable; others are the reverse. You will see some interesting information on this subject in this number.

J. L. (Truro).—An advertisement might find you a buyer for your brass rubbings.

W. A. W. (Stoke).—Should recommend you to communicate with Messrs. Glendining, King William Street, Strand.

W. K. (Herts).—The value of coins depends so much upon their condition that we cannot give you an opinion without seeing. There is nothing very valuable in the list sent.

G. S. (Shrewsbury).—A pattern shilling, George III., 1764, by Tanner was recently sold for £3 15s.

F. J. G. (Toronto).—Your colour-print is one of a pair, *St. James' Park* and *A Tea Party*, engraved by F. Soiron after Morland. Good impressions are valuable. I should think yours is probably genuine.

W. H. M. (Shanklin).—*Modern Mural Decoration* by Baldry (Newnes) is an excellent book.

L. D. B. (York).—Your engravings by Thomas Lupton are probably worth from 10s. to £1 each.

R. T. T. (Bognor).—Your historical engraving by Walker is not likely to be worth more than £1.

E. A. L. (Oxford).—Your engravings are of no particular value.

M. J. R. (Dublin).—Of trifling value.

W. B. (Knaresboro').—The English edition of Montaigne's *Essays*, 1603, is rarer than the French 1588.

S. P. P. (Croydon).—Pieter Breughel excelled chiefly as a painter, though he etched a few plates. The value of his prints is not great.

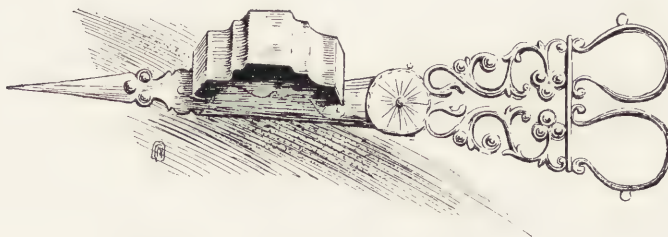
G. C. (Liverpool).—From your sketch and description the clock is English marqueterie, and should be worth between £50 and £60.

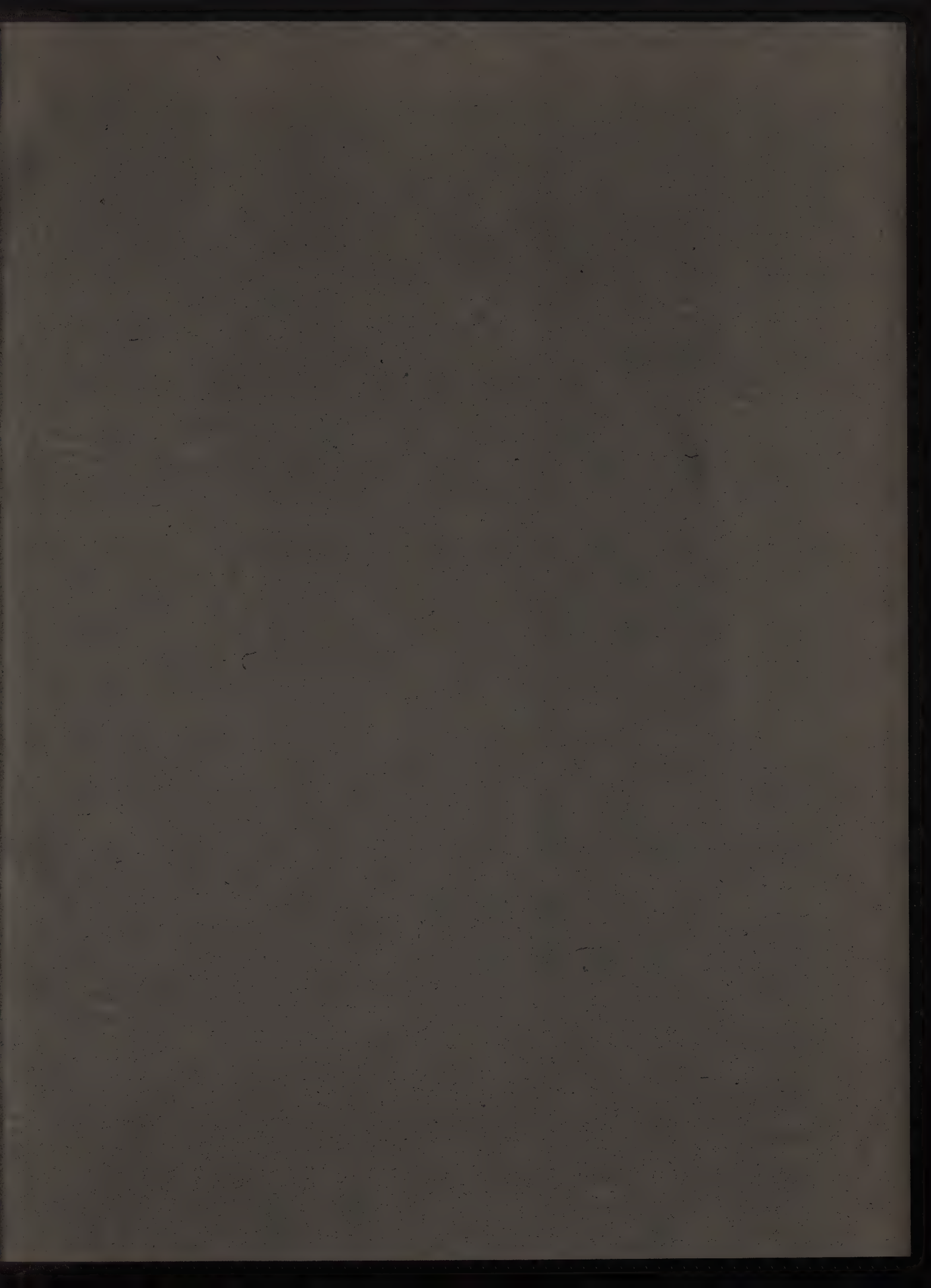
S. T. C. (Devonport).—*Kit Cat Club*, Faber, 1821. The value of this book depends on the quality of the plates. There should be forty-eight portraits by Faber. A copy of the edition of 1735, with original impressions of the plates, sold recently for as much as £29.

P. S. (Highbury).—It is only the original editions of Smollett's separate works that are of much value, and even these do not sell well if cut down.

J. H. (Witney), R. B. (Dorking), E. L. (Chelsea), S. G. (Grasmere), M. C. (Fladbury), G. M. (Ross), E. C. (Eastbourne), E. T. (Scarboro'), E. H. L. (Birmingham), J. H. L. (Weatherby), L. Y. (Tunbridge Wells), M. W. (Southsea), R. M. (Northumberland), R. B. (Hunstanton), H. C. (Southsea), F. H. B. (Putney), A. G. C. (Forest Gate).—Of little value.

C. E. F. U. (Plymouth), C. G. L. (Hornsey), G. M. T. J. (Dublin), C. P. (Northallerton), A. M. C. (Cowie), G. S. P. (Harrow-on-Hill), A. C. (Bridgwater), F. A. (Handley), M. P. L. (Hastings), H. W. (Forest Gate), H. J. L. (Bournemouth), Miss N. O. (Weymouth), D. W. (Parkstone), M. A. M. (Ripon), W. F. N. (Thornbury), G. R. B. (Dover), E. A. T. S. (Nottingham), M. T. (Truro), W. P. (Darlington), Colonel M. (Belgrave Road), W. L. B. (King's Lynn), G. F. T. (Gloucester), A. H. D. (Ipswich), H. B. (Cockermouth), A. A. (Goudhurst), W. H. F. (Cleckheaton), Olivastro (Brighton), M. M. (Ashbourne), G. H. L. (Edinboro'), R. S. L. (Wakefield), H. M. (Burgess Hill), T. B. (York), Mrs. V. (Wimborne), J. W. A. (Stourport), R. M. L. (Southport), W. B. (Norfolk), S. H. M. (Great Yarmouth), D. W. (Hull), A. E. H. A. (Walsall), E. C. H. (Paddington).—Must see.







EMMA HART

(LADY HAMILTON)

From the Painting in the
National Gallery

By George Romney

5

PLATE 1



Notable Collections

THE FROHNE COLLECTION BY GEORG BRÖCHNER PART I.—DELFT

To few collectors the word "connoisseur" can be more aptly applied than to Mr. J. W. Frohne, of Copenhagen. His house, situated in the old part of the town, and from which there is a picturesque, old-time view across a moat or canal of the grey walls and coppered roofing of what remains intact of the palace of Christiansborg, is a perfect paradise for lovers of antiquities. Mr. Frohne not only boasts a large, in some respects unique, collection, but he has brought it together with much patience and a knowledge and understanding only rarely met with. For more than thirty years he has been collecting at home and perhaps more especially abroad, and he has had many amusing experiences and made many a lucky find.

"All the world is collecting," says Mr. Frohne, "and not only are there many different things to collect, but the collecting itself is done in various manners. Some buy ready-made collections, which generally contain a quantity of heterogeneous articles; others prefer to depend upon the advice of friends more clever than themselves, but the true collector,

who has the true love for old things, does the buying himself and begins in a modest way. It goes without saying that to begin with, a collector is apt to buy somewhat indiscriminately; he will get good things and bad things, and indifferent things; he does not at once realize that all old things are not good; but," says Mr. Frohne, with convincing warmth, "if they are good, nothing new can ever vie with them. The collector will soon gain experience, his taste and judgement will improve, and he will learn to contain himself, to find a proper and natural limitation for his collecting. Of course he will often have to discard things bought when his judgement was less mature, and a certain amount of weeding becomes not only desirable but necessary.

He that would be a collector, *comme il faut*, has in reality a good deal to learn—the style of the different periods and countries, the peculiarities of the various makers and workshops, and so on. He must see, and see with understanding, as much as possible; but if he is made of the proper stuff for becoming a collector, he will soon begin to master the subject, and the more his knowledge increases the more will it enhance his pleasure in collecting." What is said here applies perhaps more to ceramics than to any other



DELFT, BLUE BOUQUETIERE.
ANTHONI KRUISWEG, 1759



DELFT BLUE

speciality; each country and each pottery has its characteristics, in shape and colour and style of decoration, and it is especially as a collector of ceramics that Mr. Frohne stands out as a connoisseur of mark.

Delft is his favourite ware, and a few notes about Delft in general, and the Frohne collection in particular, will no doubt be of interest to the reader. The raw materials for this ware came from different places; they were well mixed and ground, kept in large receptacles till the substance had become consistent, when it was placed in tanks of brick-work and often allowed to remain there for a considerable time. The clay was then divided into suitable pieces, the round parts were turned, whilst angular parts, spouts, handles, certain ornamental pieces, etc., were formed in moulds made in plaster-of-Paris. The latter were then attached by means of clay of thinner consistency. The first burning was the strongest, and the ware had then a decided ring; the colour was a pale yellow. The ware was then

quickly dipped into a milky tin glaze, which gave it a woolly surface, on which the painting was done. As a rule a colourless glass powder was dropped on to the decorations, which tended to improve the glaze in the last burning. Cobalt was the substance first used for blue decorations. On the more common ware the outlines of the decorations were generally transferred by rubbing with a blacking substance on a pattern with perforated lines. The more artistic decoration was entirely hand-painted. Towards the end of the seventeenth century polychrome decoration came into favour, and was used along with blue, until the whole delft industry became a thing of the past. The best decoration is red, blue, and gold (after Havard)—Delft doré.

The history of Delft ware is one of considerable interest. The important guild of St. Lukas, of which the first record book hails from the year 1613, comprised not only potters and faïence painters, but also painters on glass, glaziers, painters, weavers of rugs, sculptors, makers of cases for jewellery, etc., art

Froline Collection of Delft

DELFT
POLYCHROME



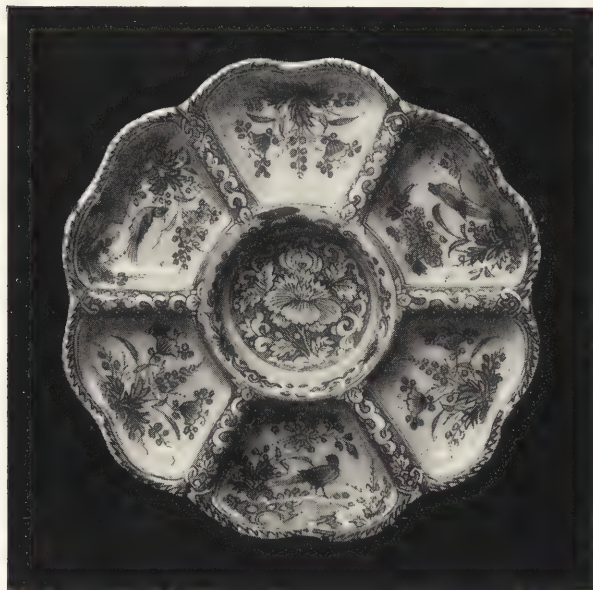
printers, book-sellers and engravers. Articles belonging to any of these branches were only allowed to be sold by persons who were guild masters. Outsiders attempting to do this kind of business were fined ten gulden and the articles in question were confiscated. At the large fairs outside merchants or dealers were only allowed to have an open stall on the Thursdays, but from the year 1662 no strangers were allowed to trade at Delft, as the Guild by that time was powerful enough to have it all its own way. Originally the affairs of the Guild were conducted by four presidents, but in the year 1648 the number was increased to six, viz., two painters, two glaziers or glass-makers, and two potters—Plateelbackers. These presidents looked very closely after the rights of the Guild; they inflicted and received the fines, managed the money matters and watched over the tests for admission into the Guild. The pieces to be submitted by potter candidates were, *e.g.*, in the year 1654, a salad dish, a pot for syrup, and a salt-cellar, made out of one piece of clay; the candi-

dates for the Guild Mastership were not allowed to leave the building until they had completed the test articles. The fees were somewhat heavy, and two masters like Pieter de Hooch and Jan Vermeer had to get the Burgomaster's guarantee for the amount. If a candidate were plucked, he had to wait one year and six weeks before he was allowed to have another try. The making of pottery at Delft grew by degrees, and served to make the town famous and rich. When this industry was at its height, the town boasted some thirty workshops and had about 24,000 inhabitants, of whom from 1,500 to 2,000 were potters. Between the years 1659 to 1664 there were twenty-two potteries, which number in the year 1780 had dwindled down to eleven, and fourteen years later to ten. In the year 1808 there were still seven potteries in existence, but at about that time the making of Delft seems to have come to a close.

Although the faïence as a rule is marked, marking was not compulsory before the year 1764, when all

the master-potters had to register their marks at the Guild; the imitation of a mark incurred a fine of six hundred gulden.

The decoration of Delft faïence principally consists



BLUE DELFT ALBERTUS KIELL, 1764
MARK THE STAR DISH OR CABARET

of painted ornaments and pictures; ornamentation in relief is certainly used, but is of secondary importance. The shapes were to a great extent copied from the Japanese and Chinese, from the pretty *Bouquetières à la Jacinthe* to the huge vases. The advent of the rococo made some alterations in this respect, more especially as regards the sharp-cornered vases and the well-known sets of five, which were often decorated with flat rococo reliefs; but the rococo did not make its influence felt all at once, and many pieces from that time show signs of uncertainty and fumbling. Motifs from engravings and paintings were also frequently used. The increased imports of Chinese and Japanese porcelain—more especially after the middle of the seventeenth century—gave a fresh impetus to the decoration of the Delft faïence, and although the latter was deficient in originality, the Delft-masters often left the oriental china behind as regards beauty and harmony of colour, more especially in the blue-red-gold Delft *doré*. Contrary to what is, as a rule, the case with Majolica, the decoration of Delft plates and dishes is generally in harmony with the various sections of the border and the bottom. In some cases, however, the decoration was allowed to cover the whole surface, especially when it comprised figures, but as a rule the plate or dish was then evenly concave

without a distinct border, or edge. The same principle was, as a rule, followed at the decoration of vases and such like, especially when they were of ornamental nature. When birds and flowers or similar decorations were used, they were confined to the large, arched surface, whilst the foot was decorated with ornaments and the top with Lambrequins, both on blue and white vases and where polychrome decoration was used. An exception from this rule forms what is known as the parsley pattern, which expanded over the whole surface. Although on the whole oriental motifs predominated, and although it would be difficult to imagine a Delft industry without this influence, the Chinese and Japanese motifs were not used indiscriminately, and a considerable amount of refined and original taste was demonstrated in their adaptation, and new and independent designs were also introduced—more especially in the ornamentation. In addition to the oriental motifs, scenes from Dutch life were not infrequently depicted, such as rural functions, water pictures, wintry pastimes such as skating, historic events, pictures illustrating commerce or biblical subjects.

As the prosperity and fame of the town of Delft increased many of the master potters no longer considered their old names good enough, and several of them changed them in consequence. Thus Jacob Wemmersz assumed the name of de Hoppestein, Pieter Jeronimus the name of van Kessel, Gisbrecht Lambrechtse added the name of Kruyk, Jacob Jacobszoon took the name of de Dekerton, and so on.

Out of the 763 potters whom Havard mentions in



DELFT BLUE
SCENE IN A DUTCH TOBACCO SHOP



LARGE GROUP IN POLYCHROME

his book on the Delft faïence, only 126 had marks, and most of these date from a time later than 1720. It is possible that several marks can no longer be traced, but it is also possible that most of these workshops either were unimportant, or employed in the making of inferior or export goods, which were manufactured on a large scale, so that only the greater and more artistic masters signed their ware ;

for decoration. Gisbrecht Lambrechtse Kruyk — Griekse A—1645. Frederic van Frytom, 1658, painted landscapes, now much treasured, in blue on dishes and plates. Jacob Wemmersz Hoppestein, 1661, "*Oude Moriaans Hooft*." Willem Klefijus, 1663. Lambartus Klefijus, 1667. Samuel van Eenhoorn, 1674, Griekse A. The latter was a most excellent master, who often produced large and beautiful vases.

Jan van der Laen, 1675. Arendt Cosijn a la Roos ; there is not much in existence of this master's ware ; Mr. Frohne's collection contains a small and very fine polychrome tea-pot, which is found on the picture of the large arrangement in the rococo room, on the shelf furthest to the right. Huibrecht Brouwer, 1679, *De Posteleijne Bijl.* Rochus Jacobs Hoppestein, 1680, "*Oude Moriaans Hooft*," Louwys Fictoor, 1689, "*de dubbelde Schenkkkan*," was a very celebrated master, especially famous for his large polychrome vases. As his mark was very much like that of Lambartus van Eenhoorn, so much in fact that they, when carelessly done, could hardly be distinguished from each other, one has often only the auxiliary letters to go by, such as D S, Dubbelde Schenkkkan, and I P, Jan Pietersz, who was the manager of his works. The five large vases in the middle picture from the rococo room are also by him. Adriaen Pynacker, 1690, was another excellent master, whose ware is distinguished by elegant shape, fine glaze and beautiful painting. Specially noticeable



THE LARGE VASE BLUE AND VIOLET DELFT
SAMUEL VAN EENHOORN, 1674. RARE
TWO VASES WITH BROWN GROUND AND BLUE FLOWERS. NO MARK, RARE

and even these latter often omitted to do so. Of the more important masters and workshops, of which some had their own particular name, the following, amongst others, are represented in Mr. Frohne's collection :

Abraham de Kooge was not a native of Delft, but came to that town in the year 1632. Albrecht Cornelis de Keizer, who did not hail from Delft either, was made a master of the Guild in the year 1642, and was one of the first to use oriental motifs

are his pots, rich black ground and *doré*. Some of his work bears a somewhat complicated mark. His father, J. P., his brother-in-law, Cornelis de Keizer, and his own name, otherwise only A. K., in monogram. There are many marks A. K., which often resemble each other, as they more often than not are carelessly done, and consequently it is often difficult to make sure of the mark ; in such cases the style of painting and the decoration must guide one. Lambartus van Eenhoorn, an exceedingly clever

Frohne Collection of Delft

and prolific master, 1691, "*de metale Pot*," Jan Theunis Dextra, 1759, Griekse A. Joost Brouwer, 1759, Anthoni Kruisweg, 1759. Albertus Kiell, 1764. Johannes van Duyn, 1746.

We give two illustrations from Mr. Frohne's rococo room, in which all the articles are arranged on shelves, without glass; the smaller one, in the corner, only comprises blue Delft, the large central arrangement of polychrome faïence also contains

other ware. In addition to what has already been mentioned, there are of Delft: two sugar basins by A. Pynacker, behind the large vases; two butter dishes and two cows by van Duyn; two large bottles, the shaving-dish behind the middle vase, and two plates above the bottles. Of other ware may be mentioned: Majolica, Rouen, Strassburg, Moustiers, Marseilles, Kiel, Stockelsdorf, Eckernföde, Kellinghusen in Schleswig and Holstein, Nivers, Warsaw, and Chinese.



DELFT BLUE. VERY FINE PIECE
MARK. ANTHONI KRUISWEG



Armour

ARMS AND ARMOUR AT THE NATIONAL GALLERY BY FRANCIS M. KELLY

THE title of this paper appears at first sight somewhat paradoxical. As the reader is no doubt aware, our national collection of arms and armour is located at the Tower of London. This and the splendid collection at Hertford House constitute our only public collections, if we except such relatively minor exhibits as are on view at the British and South Kensington Museums. In reality the paradox is merely apparent. Our heading does not refer to any genuine examples of ancient military panoply, but to their pictorial presentment as exemplified in many of the paintings contained in our premier art gallery.

It is obviously impossible in the limits of this paper to describe in full every picture illustrative of our subject. Indeed, it would serve little purpose to do so, many of the paintings being self-explanatory, or identical in the main with most other examples of the period. Our present aim is simply to draw attention to certain details of interest elucidatory of the theme in hand.

One point to be emphasized before going further is the distinction between those figures in which the artist has given rein to his imagination (generally tempered by pseudo-imitation of classic antiquity) and those in which his realistic tendencies have kept

him faithful to the fashions of his own age. An artist would often intermingle both indiscriminately in the same picture, thereby increasing the difficulty of selection.* We may feel sure, however, that he practically never anticipated fashion, and, wherever the subject is portraiture, that he doubtlessly painted what he had full opportunity of observing, allegorical portraits of course excepted. We are aided also by comparison with extant examples of the armourer's craft. Having premised thus much, we pass to:—

No. 583.—*Battle of St. Egidio* (1416), by Paolo Uccello (1397-1475), Tuscan School. The armour in this painting bears evident marks of realism. Its only peculiarity is the advance it shows upon other European armour of the period. Such panoplies as are there depicted make their appearance in Italy about 1440; in France, Germany, and England not till the latter half of the fifteenth century.† The "armet," or close helmet, in particular only became general in more northern Europe about the close of this epoch. Nearly all these knights wear very complete plate-armour. The articulated skirt, or "tonlet," is prolonged in front by two very short



THE MARTYRDOM OF ST. SEBASTIAN
BY ANTONIO AND PIERO POLLAIUOLO

* Cf. *Battle for the Recovery of the True Cross*, by Piero della Francesca (1408-90). This perverted copying of classic antiquity was the only means known to the old masters for giving an old-fashioned character to their composition. Archaeology in the modern sense was unknown.

† The advanced armour in this picture so perplexed Planché that he doubted its attribution. Several medals by Pisano, all executed before 1450, more than support our present evidence.

Arms and Armour at the National Gallery

THE PROCESSION
TO CALVARY
BY BOCCACCIO
BOCCACCINO



rounded tassets, a similar but broader plate being buckled in like fashion to its rear portion. Two of the principal figures have apparently no other body-armour than a close-fitting hauberk of mail. The armets are primitive, the mezail being fashioned in one piece, and the chin-piece, which opens down the centre, being secured by a strap passing round the neck. This strap is protected against a backward slash by an overlapping disc or rondelle. The crests are enormous and fantastic in the extreme. The trumpeters wear light open sallets, such as in northern countries are generally seen on archers and infantry. Another specimen lying on the ground displays a curious projecting bar in front with a marked outward and upward curve. One of the two knights in chain hauberks holds in his hand a curious-looking helmet covered with red velvet and having a T shaped aperture, as in the *celata Veneziana*. The swords have plain cross-guards, and one knight, on the extreme right, wields a typical horseman's hammer (*martel de fer*). Good examples may also be seen of the bill.

No. 292.—*Martyrdom of St. Sebastian*,* by Pollaiuolo (1429-96), Florence (see page 216). Interesting

* This painting was completed in 1475. Some authorities assign its authorship to Antonio Pollaiuolo's brother Piero (1443-96), others to both brothers.

as an illustration of the long and cross-bows of the period. The former are of the Turkish type. The cross-bows are of the stirrup type, and show clearly the method of bending them without the aid of windlass or cric. A hook, attached to the girdle by a cord, is engaged in the bowstring, the archer placing his foot in the stirrup at the far end of the stock. By straightening the body the bowstring is drawn back to the nut, and when fixed there the hook is released and the bow ready to discharge the bolt or quarrel placed in the groove along the upper face of the stock. These cross-bows show the usual long trigger or sear.

No. 686.—*Virgin Enthroned with Attendant Saints*, by Hans Memlinc (died 1494), Flemish School (see page 218). St. George, on the right of the picture, stands bare-headed, but otherwise in full Gothic armour of the period. The sword, with partially cleft pommel and quillons curving towards the blade, is a good example of the weapon of this date (late fifteenth century). The small, round felt hat with aigrette, in his left hand, is often seen in illuminated Froissarts of this age upon otherwise fully armed knights.

Page 218.—*Madonna, St. John the Baptist and St. William*, by Ercole Grandi (Ferrara, 1460-1531).



MADONNA WITH ST. JOHN BAPTIST
AND ST. WILLIAM
BY ERCOLE GRANDI



VIRGIN ENTHRONED WITH
ATTENDANT SAINTS
BY HANS MEMLING

Arms and Armour at the National Gallery

PORTRAIT
 BY PIERO
 DI COSIMO



The figure of St. William is remarkable chiefly for the skirt of chain-mail of unusual size edged with brass rings, and for the enormous mail sleeves which protect the rear arm. It is to be presumed the latter is armed beneath them in a *rerebrace* of plate, for these sleeves are so extravagantly wide that the arm underneath must otherwise have been constantly exposed in action. Indeed, they are but a useless encumbrance in any case.

No. 806.—*Procession to Calvary*, by Boccaccio Boccaccino (worked between 1496 and 1518) (see page 217). This picture has an excellent example of the two-handed sword. The hilt is especially

constructed to give a firm grip to both hands. The mounted warrior in full armour, save for his head (*cf.* preceding example), displays two marked peculiarities. In the first place, the lance-rest is affixed, not to the breastplate, but to its plate gusset. Then, too, the edge of the breastplate shows on either side a curious projection or swelling just above the waist, the purpose of which remains a mystery.

No. 895.—*Portrait of a Man** (Francesco Ferrucci?), by Piero di Cosimo (1463-1521), Tuscan

* The official catalogue has *Portrait of a Man*, without hinting at the identity of the original. See *The Portfolio on Foreign Armour in England*, by Starkie Gardner.

School (see page 219). Here we have a fine half-length view of the afore-mentioned fluted armour, generally termed Maximilian. This nobleman wears a thickly padded cap; such were often used with unlined helmets to deaden the force of a violent blow. From this point of view they were superior to the ordinary lining. The breast-plate, with its plate-gussets, is only fluted in its lower two-thirds, and has a stout rebate along its upper edge, as also at the arm-holes; the object whereof is to prevent a hostile point from glancing into the spaces left unprotected by the *espallières*, or shoulder-pieces. The latter are suspended on pins on either side of the gorget. The sword has a simple guard and wheel-pommel.

No. 1,022.—*Portrait of a Young Man*, by Moroni (1578), Venetian School (on this page). Here is a most interesting illustration of one of the various contrivances destined to protect the "defects" (*i.e.*, places liable to exposure) in a suit of plate. Even in complete *cap-à-pie* armour of the sixteenth century, the arm-pit and adjacent parts were liable, in certain motions, to be exposed to a chance thrust. This danger was obviated in earlier times by an undershirt of mail. While effecting its object, this additional protection was fatiguing to a degree, not only from its weight, but even from the very nature of its structure. The chain hauberk was a dead weight upon the shoulders, dragging upon the limbs and seriously hampering their action. The improved undergarment shown in this painting minimised these inconveniences. It is a close buff jerkin, having short sleeves of mail attached to it by "arming points" (*vide* No. 669), and is one of the clearest

delineations of this improvement on the old style of ornament which we possess.

Sleeves of mail frequently occur in old inventories of armour. They were worn both by the upper classes (as here) and by the common soldiery; in the latter case usually without other body armour than a brigandine, jack, or buff-coat. Both the figures we have described well exemplify the rapier and close helmet of their age. Other portions of plate-armour may be seen lying loose on the ground.

No. 669.—*S.S. Sebastian, Roch, and Demetrius*, by Giovanni Battista Benvenuti, called "l'Ortolano" (died 1525) (see page 221). Of these St. Demetrius is the only one that concerns us now. He wears a fine suit of fluted (or, as it was termed, "crested") armour, a fashion introduced about 1510. These flutings give considerable power of resistance to the thin steel plates. The tassets overlap upwards, and the brassarts, cuishes, and greaves are plain, a peculiarity generally confined to the latter portions of a suit. The upper margin of the breastplate, the tassets, etc., have a roped border, as is generally the case in these armours. The instep is armed in mail, but the toes have fluted toe-caps. On each



PORTRAIT BY GIOVANNI BATTISTA MORONI

of the latter appears a small knot or bow, termed "arming point." These, the most interesting feature in the suit, served to attach the toe-cap to the leathern shoe worn underneath. In walking or otherwise bending the foot, the metal plate was apt to remain upraised after the foot had resumed a flat position, thereby exposing the toes. The arming point obviated this danger. A picture of St. Michael at Naples exhibits a similar device.

Arms and Armour at the National Gallery

SS. SEBASTIAN,
ROCH, AND
DEMETRIUS



BY GIOVANNI
BATTISTA
BENVENUTI
(ORTOLANO)

In actual armour the holes for the plates have often been filled up with false rivets—"clous perdus"—the modern possessor being ignorant of their real purpose. Points for securing the camail are seen on the statuette of St. George, at Dijon (fourteenth century), and the Crosby, Shrewsbury, and other effigies figured in Stothard, also afford examples of arming points. The high, vertical pauldron-ridges, erroneously called "pass-guards," are characteristic of the period. The fine cross-hilted sword has its quillons horizontally recurved (*cf. Grandi's St. William*).

In the foreground lies a cross-bow with its windlass, cranequin, or cric, which serves to bend it. The cric was an instrument on the principle of a lifting-jack, and when not in use hung behind the bowman's girdle. For all its power the cross-bow was slow of adjustment, so that a long-bowman had time mean-

while to discharge his sheaf of arrows with careful aim, and perhaps superior effect to that produced by the cross-bow quarrel or bolt. St. Sebastian is represented transfixed by several bolts; but in reality the impact of the latter, even at a considerable distance, encountering a soft surface like the naked body, would bury them in the flesh, feathers and all.

We have already remarked that our present limits will not allow of a complete treatment of our subject. Hence we have been content to indicate a few peculiarities which throw light upon the military costume and implements of the fifteenth and sixteenth centuries. But anybody interested in the fashions, arms, and manners of the past will find abundance of valuable information in the priceless collection of masterpieces that enrich our National Gallery.

Old Books

A LIBRARY IN MINIATURE. PART I. BOOKS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES BY H. T. SHERINGHAM

WE are told that Petrarch, who resembled Shakespeare in having small Greek, kept *Homer* and *Plato* very large and magnificent sitting side by side on his shelves. At best he could only spell them out with the aid of a Latin paraphrase, if, indeed, he ever attempted as much, but he liked to see them there, and would have been miserable without them. Herein lies a subtle commentary on the mania of the book-collector, and behind it there is one more subtle still. One day one of these ungrateful tomes (history, so far as I remember, does not record which, but I suspect *Plato*) turned upon its owner, knocked him down, and, but for the interposition of providence, would have broken his leg. The warning was obvious, but the poet was infatuated, and to the day of his death he remained a bibliophile. It is true that his great library was by then for the most part dispersed, but this was due to the fact that he found a mass of ponderous manuscripts something of a burden in a life full of journeys, and possibly also difficult of storage in his often changing abodes.

This puts him curiously in touch with collectors of modern times. How often do we not hear the lament of the enthusiast, that "he positively has not room for another picture or another chair in his house"? The remedy, of course, is to follow Petrarch's example, and to give it all away, but that requires strength of mind more than human. What would

one of these overcrowded ones do, supposing that time and fact were for the moment annihilated, and a genuine offer were made to him of all Petrarch's treasures in their pristine glory? His protestations of lack of room would be as they had never been uttered, he would fill every cranny with bookcases, even to the bath-room in the manner disapproved of Seneca, and himself would remove to an hotel.

This, however, is the extremity of hypothesis, and has no bearing whatever on the smallness of space, which is so real a difficulty to many a collector. In some cases it is insuperable: more than a certain amount of old oak furniture, for instance, positively

will not go into a house; a wall will not hold more than so many square feet of pictures, while as for books, the insidious motto, *nulla dies sine libro*, will line a room with bookcases, and cram them with books before a man can realise that he has begun to collect at all.

Solvitur circumambulando, that is to say one can fetch a compass round the obvious and effect a very tolerable compromise between conscience, purse, and accommodation, if one directs one's energies in the right direction. In this article I propose to indicate the lines on which a book-collector may still collect books, and yet be his own man in his own house.

Writers on book collecting are unanimous in advising the ordinary amateur to specialise in one class of books, and it is with the class that takes up least room that I wish to deal. In brief, it

is with the books which the booksellers with uncertain voice call "miniature books," "little books," "tiny books," indifferently according to the humour of the moment and catalogue. It is well to use a definite name as far as possible, so as a classification I will



HYMNS OF SYNESIUS CYRENEUS
Stephanus, 1568

A Library in Miniature

abide by "miniature," though it is misleading enough, for it gives an impression that a book with such a name is no book at all, but something in the form of one made to dangle with the charms on a lady's chain. In some cases this impression is correct, which makes it still more puzzling, so in self-defence I must borrow Lamb's distinction once more, and sub-divide miniature books into *biblia*, or books proper, and *abiblia*, or toys. In the first class I shall place all the miniature editions which have or have had any claim to utility, and therefore have been both readable and read; in the second those which are obviously not books, such as almanacs, chap-books, and so forth, and those whose existence is a freak, and whose only claim to consideration is their beauty or oddity.

A word as to the size, or lack of it, that constitutes a miniature book. From the point of view of the collector, it is perhaps wise not to be too insistent on extreme diminutiveness, as the smallest books of all, under

two inches in height, let us say, are nowadays very hard to come by. If, however, one establishes a standard of four inches as the maximum height for a miniature library, the field of action is considerably extended, and the attainment of a considerable number of volumes without much trouble or expense becomes a matter of certainty.

For an explanation of the origin of miniature books, we may look behind the invention of printing. There are many diminutive manuscripts of the thirteenth and fourteenth centuries, which, in point of size, would be entitled to a place in our library. So far as I have been able to ascertain, they are entirely books of devotion, missals, psalters, hour-books, and the like. Their small size is, no doubt, a sort of reaction from the cumbrous folios and quartos

of the period, possibly, too; a concession to the tastes of the fair sex, which would naturally regard them with more favour both for their beauty and portability. Thus it became a tradition that certain books were to be "writ small," and this tradition survived the invention of printing, and lasted practically to the end of the sixteenth century. So we find the smallest books from most of the early presses are religious. I will instance three famous printing houses, the Aldine, the Estienne, and the Plantin presses. The smallest Aldine publication is a *Horae in Laudem Beatissimae Virginis*, printed in 1505, in 32mo, and re-issued in 1521. This little book is printed in red

and black, and the care taken to make it attractive, points, no doubt, to the wishes of lady customers. They appear to have appreciated it, for it is very rare now in either edition. The smallest book from the hands of the Estiennes is somewhat different in character, though also religious in tone. It is a copy of the hymns of Synesius Cyrenæus,



GREEK TESTAMENT
Sedan, 1628

bishop of Ptolemais, in Greek and Latin, together with some odes by Gregorius Nazianzenus, printed in 1568. A copy of this book, which I have measured, is $3\frac{3}{8}$ ins. in height, and $1\frac{1}{16}$ ins. in width,* but may have lost a millimetre or so in binding. The smallest book from the Plantin press is the *Kalendarium Gregorianum* of 1585. This tiny volume, which is only about two and a half inches in height, is printed in black, with red capitals. It may be seen in the original sheets in the Plantin Museum at Antwerp, but not, unfortunately, in booksellers' shops.

The collector must not expect to come across many books of the sixteenth century small enough

* Where I have given the exact measurements of a book, it means that I have measured a copy myself, or have taken the size given in a catalogue, or in some standard work of reference.

The Connoisseur

for his purpose, because they are comparatively few in number, and for that reason much in request. There are, however, a few books of insignificant appearance and small value that are interesting enough in themselves to be worth buying. There is a *Cæsar*

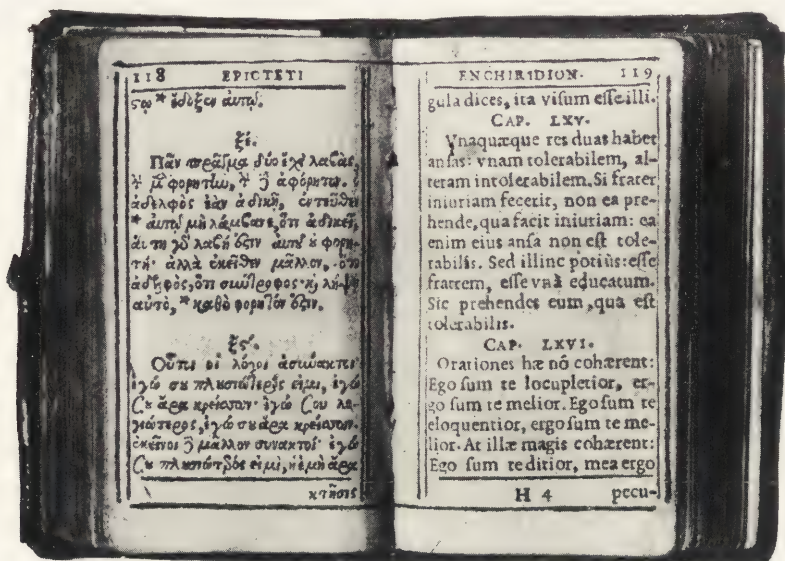
to these there is an edition of the psalms in French (*mis en rime par Clement Marot et Theodore Beze*), of 1626. This book, which measures $2\frac{3}{8}$ ins. by $1\frac{1}{2}$ ins. in a rather cropped state, bears no printer's name, but as it was printed at Sedan, and is of the same

period as the others, there is little doubt that it must be ascribed to Jannon. These books are not common, and are generally priced at from one to two guineas, according to their state; but not so very long ago I saw the *Horace* in a catalogue priced at three shillings.

The psalms in English metre were published very often in small editions in England and Scotland in the seventeenth century, and a good many of them are decked in pretty needlework bindings. A copy before me, printed for the Company of Stationers in 1624, measures 3 ins. by $1\frac{7}{8}$ ins. Perhaps the most curious of them is *The whole Book of Psalms in meter, according to the art of Shortwriting*, by Jeremiah Rich, author and teacher of the said art, London, printed and sold by Samuel

Botley, teacher of the said art. Brunet says that this book is commonly bound up with the New Testament, also in shorthand by the same author, but I have only seen the New Testament by itself. The copy I saw, dated 1660, measured $2\frac{3}{8}$ ins. by $1\frac{1}{2}$ ins., and was a fat little book. The book of psalms is not dated.

The various presses at Leyden are responsible for a number of miniature books in the seventeenth century. Lopez de Haro published one in 1644, *Ismenia et Ismenes Amores*, by Eustathius. This



EPICTETUS. Leyden, 1616

printed by Vascosan, at Paris, in 1569, which is a beautiful specimen of minute italic type; it has some amusing plates of Cæsar's fortifications and bridges, etc. A copy before me only just comes within the limits, measuring $3\frac{7}{8}$ ins. by $2\frac{5}{8}$ ins. Another such book is an edition of Petrarch's treatise, *De Remediis Utriusque Fortunae*, printed at Venice in 1515, by Alexander Paganino. My copy, which has, alas! suffered sorely from some old bookbinder, measures $3\frac{3}{4}$ ins. by $1\frac{7}{8}$ ins. Uniform with this book is an edition of Petrarch's poems, published by Paganino in the same year. In the course of the century there were four or five other editions from various Italian presses in about the same size, and in the seventeenth century there were nine or ten.

It is, indeed, with the seventeenth century that the practicability of making a collection of miniature books really begins. Many well-known presses issued one or more miniature volumes, some of which, perhaps because of their insignificance, are hardly known to bibliographers at all. In the narrow limits of a short paper, it is impossible to do more than give a few instances. The most famous specimens of all are the little series from the press of John Jannon at Sedan. These are the *Virgil*, 1625, the *Horace*, 1627, and the *Greek Testament*, 1628, which average $3\frac{1}{8}$ ins. in height, and $1\frac{3}{8}$ ins. in width. There is another edition of the *Virgil*, dated 1628. In addition



PSALMS IN ENGLISH METRE
(NEEDLEWORK BINDING)
Company of Stationers, 1624

THE
JOURNAL

**ICARUS AND
DAEDALUS**

By Van Dyck

From the Picture in the
Collection of
Earl Spencer, K.G.





A Library in Miniature

curious little work, which measures $3\frac{5}{16}$ ins. by $1\frac{3}{4}$ ins., has a preface written by Lopez de Haro, *bibliopola*, in which he commends it to the "generous and most noble youth" of the university as a novel of strictly moral tendency. From the press of Jacobus Marcus, we find two little books, both printed in 1627, and measuring $3\frac{9}{16}$ ins. by $1\frac{3}{4}$ ins., one, *Erasmi Encomium Moriae*, the other, *Cunaei Sardi Venales*. Two more miniature books, published by Raphelengien, the son-in-law of Plantin Moretus, are remarkable. They are a thick little *Cicero de Officiis*, dated 1610, $2\frac{9}{16}$ ins. by $1\frac{1}{16}$ ins., and an *Epicteti Enchiridion* of 1616, in Latin and Greek, measuring $2\frac{1}{16}$ ins. by $1\frac{9}{16}$ ins. The Raphelengien, father and son, who carried on the business founded by Moretus, in Leyden, during his residence there in the years 1583-1585, probably printed other miniature books, but, so far, I have not come across any more.

Amsterdam provides us with a good many miniature books at about this period. Jansson printed a few, among which I may mention an edition of More's *Utopia* of 1631, which is $3\frac{1}{2}$ ins. in height. A rather similar edition, by the way, was printed at Oxford in 1663. Another Amsterdam curiosity is a little Dutch *Liede-Boeck*, in black letter, published by Groot. It is undated, but belongs probably to the early part of the seventeenth century, and measures $2\frac{1}{16}$ ins. by $1\frac{7}{8}$ ins. An edition of *Petronius Arbitrarius*, with the *Priapeia*, published in 1677 by Gaesbequius, is a pretty specimen of Dutch book-making. Its measurements are $3\frac{1}{16}$ ins. by $1\frac{3}{16}$ ins. The smallest Amsterdam book I have seen is a *Cicero de Officiis*, printed by Gulielmus Caesius in 1625, and measuring only $2\frac{5}{8}$ ins. by $1\frac{5}{8}$ ins.

A few instances from various presses and towns, taken more or less at random, will show how widely

distributed the desire for miniature books was. From Paris I note a book of hours dedicated to the king, printed by Claude Herissant, in 1672, which measures $3\frac{3}{16}$ ins. by $2\frac{1}{16}$ ins.; from Venice an edition of *Il Pastor Fido*, of 1608, $3\frac{3}{4}$ ins. by $1\frac{7}{8}$ ins.; from Antwerp an *Imitatio Christi*, of 1626, a little under $3\frac{1}{2}$ ins. in height; and from Cologne another edition of the same book, 1622, $3\frac{3}{16}$ ins. in height. From Augsburg comes what appears to be a pictorial version of the New Testament, *Biblische Augen und Seelenlust*, 1696, $3\frac{1}{4}$ ins. in height. The German catalogue, in which it appears, states that it has a hundred and fifty-two copper-plate illustrations. An-

other little book from Germany is a *Modus devote celebrandi Sacrificium Missae*, printed at Munich in 1642, and measuring $3\frac{1}{4}$ ins. in height.

I will finish my brief indication of the types of books issued in miniature forms in the seventeenth century by noticing two little volumes, which are both extremely rare and curious.

One is at pre-

sent to be seen at Mr. Tregaskis' shop; it is a Jewish service book, *Orden de las Oraciones Quotidianas*, measuring $2\frac{5}{8}$ ins. by $1\frac{1}{8}$ ins. Printed on vellum with illuminated title-pages, and bound in old olive morocco, it is as perfect an example of a miniature book as one could wish to see. It bears neither date nor printer's mark, but it seems to belong to the seventeenth century. It is quoted in Mr. Tregaskis' catalogue as "probably unique."

The other is of more interest to the world at large, though it is almost as rare as the last mentioned work. It is *The Young Sportsman's Instructor in Angling, Fowling, Hawking, Hunting, ordering singing birds, hawks, poultry, coney, hares, and dogs, and how to cure them*, by G. M. Sold at the Ring, in Little Britain, 48mo. This little book measures only



HORACE. Sedan, 1627

The Connoisseur

2½ ins. by 1¾ ins., and has a frontispiece depicting a man fishing. Very little is known about this, the smallest book but one in the sportsman's library, but from a correspondence in *The Field* on it in January, 1900, there seem to be four copies known to be in existence. The first edition is probably undated. The *Bibliotheca Piscatoria* mentions two other editions in the same *format*, one dated 1652, also sold at the Ring; the other, undated, and printed and sold at Worcester. I cannot find it recorded that anybody has seen a copy of either of the two later editions. The book was re-printed several times, but as it grew in age, so it grew in size, and the later editions are outside the scope of this paper.

In my remarks on miniature books in the seven-

teenth century, I have made no reference to the Elzevir presses. They printed a good many books which would just come within our standard of four inches, but the subject is so large that it could only be treated at considerable length. Many of the books are very common, notably editions of Owen's epigrams and Buchanan's verses, and the various volumes of the "Republic" Series, that is to say, topographical works, *descriptiones* of various countries and states. Perhaps, however, Elzevirs are best avoided, as it will be found that in the great majority of cases their small size is accidental, and due to the barbarous treatment of some binder, in whose vocabulary there were no such words as "wide margins" or "tall copies."

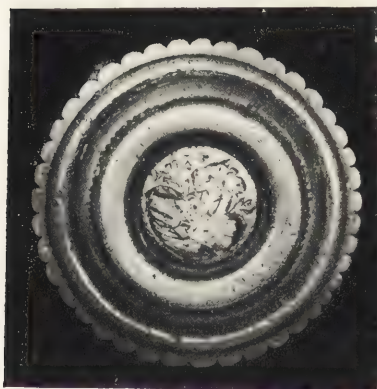


A REPRESENTATIVE ROW



PLATE AT THE CAMBRIDGE COLLEGES
NO. II. CORPUS CHRISTI COLLEGE
PART I. BY H. D. CATLING

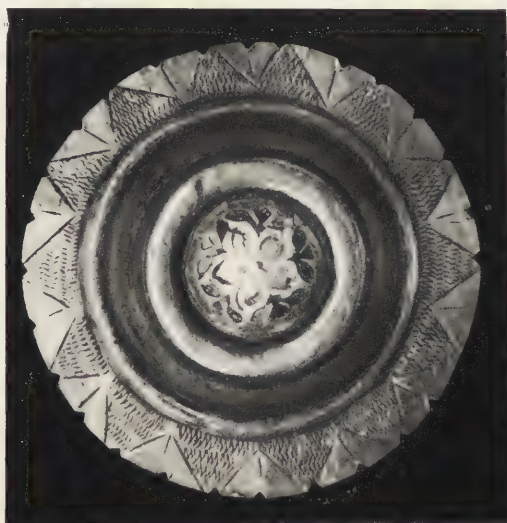
THE collection of plate in the possession of Corpus Christi College is unsurpassed by any other society in the University, being alike remarkable for the antiquity and beauty of its various pieces, some of which carry us back to the guilds of Corpus Christi



PRINT OF THE "THREE KINGS" CUP

and of the Blessed Mary, which existed in Cambridge in the early part of the fourteenth century. These guilds having been united into one about the year 1350, under the name of "Gilda preciosi Corporis Jesu Christi et gloriose Virginis Marie Matris sue," obtained, through the intercession of Henry, Duke of Lancaster, who had been elected alderman of the new guild, a license from King Edward III., dated November 7, 1352, for founding a college to be called "Domus Sclarium Corporis Christi et Beate Marie Cantabr.," and, thus secure in their privileges, they proceeded with great vigour to carry on the erection of their buildings and the establishment of their society. To the new college were presented the treasures of the consolidated guilds, and these included a silver-mounted vessel, which is still in the possession of the society, viz., the "Wassail Horn" of John Goldcorne, whose surname suggests that it may have been bestowed upon him from his ownership of this very piece. The horn, which is $24\frac{1}{2}$ ins. in length, and has a diameter at the lip of $4\frac{1}{2}$ ins., is that of a buffalo; the mounts consist of a scalloped band,

nearly 1 in. deep, of Elizabethan date, round the lip; of a battlemented band round the centre, carrying strap-shaped supports to sustain the horn; and of a terminal ornament consisting of a crowned and bearded head rising from an open-work battlemented turret. The crown on the head is also Elizabethan. On the front of the horn is an oval shield bearing the arms of the college; but this and the rings on the central band are modern. The head in which the point of the horn is set is, says the editor of the *Cambridge Portfolio*, "probably intended to represent Edward III., the reigning monarch at the time (1347), in which it was presented to the guild by its alderman, John Goldcorne." It is interesting to note that the horn has, ever since its presentation to the college, been used as a loving cup on Feast Days, in witness whereof Fuller writes in 1655: "Then out comes the cup of John Goldcorne (once alderman of the guild), made of an horn, with the cover and appurtenances of silver and gilt, which he gave this company, and all must drink therein." Now, as it passes down the table, being handed across and across, the recipient bows to the person from whom he takes it, and to his neighbour on his side, and, in accordance with ancient custom,



PRINT OF MAZER

The Connoisseur

the latter then rises and stands to defend the drinker from treacherous assassination. The horn is of considerable capacity, and needs peculiar handling in conveying to the mouth the "copus" with which it is filled; moreover, the nervous drinker, who sets it down too hastily, may be punished by a good sprinkling of the contents by reason of the sudden ascent of the air which has found its way into the horn. As previously mentioned, it was formerly fitted with a lid, but this is now lost.

Next in point of interest is the cup formed of

plate in 1622, including only one ostrich egg cup—it is most probable that the piece is that which once belonged to the old guild. This belief is supported by Cripps, who, in *Old English Plate*, says, "There is a very ancient ostrich egg at Corpus Christi College, Cambridge, the history of which can be traced to the fourteenth century. It was originally used for carrying about the Host, and being broken in the mastership of one Moptyd, or between 1553 and 1557, it is said to have been renewed at the expense of Richard Fletcher, when Bishop of Bristol



JOHN GOLDCORNE'S "WASSAIL HORN"

an ostrich egg, which has long been identified with that given by Henry de Tangmer to the guild of Corpus Christi in 1342 for use as a pix, but a doubt has recently been cast upon this belief by the fact that the mounting bears the arms and initials of Richard Fletcher (Bishop of Bristol, 1589-92), who died in the year 1596 when Bishop of London, and by his will bequeathed to the college his "peece of plate of one estriges egg"; a bequest probably of little worth, as he died insolvent. Moreover, as the egg in question has been broken (as Tangmer's is known to have been between 1553 and 1557), and there is no evidence in the college books of the receipt of Bishop Fletcher's cup—an inventory of the

(1589-92)." But, in order to reconcile these conflicting theories, it may be that the college presented Tangmer's cup to the bishop, and that he returned it to the society previous to his death, for it is on record that the college made a similar gift to Sir Nicholas Bacon (as will be shown hereafter), and that it was under special obligations to the bishop. The cup, which is described in *Botener's Inventory* (1376) as being made of a Vulture's egg, with a case of guerbulie (boiled leather), and as being called in English "gripyshey," stands on a base ornamented with enriched mouldings and sea-monsters in relief; the stem being in the form of a twisted tree trunk. The egg stands in a small

The Plate at Corpus Christi College, Cambridge

saucer connected by three bands with the rim, and the saucer is engraved with cherubs' heads and arabesques. The bands and lower part of the rim have simple engraved patterns, while the upper part

of the rim (about $1\frac{1}{4}$ ins. high) is engraved with sea-monsters and a shield of arms. The cover is made from a different egg; it has a rim with enriched mouldings, and is engraved with representations of insects; the rim is connected by three bands, similar to those round the cup, to a finial probably of the same date as the base. The cup is preserved in a case, shaped to fit it, of wood covered with stamped leather, which is divided vertically, and opens on an iron hinge, a fact which strengthens the belief that the cup is identical with Tangmer's, as the case well corresponds with that described in the old inventory. The dimensions of the cup are as follows: total height, 15 ins.; height of vessel, $11\frac{5}{8}$ ins.; diameter of rim, $3\frac{3}{4}$ ins.; diameter of base, $4\frac{3}{4}$ ins.; diameter of egg, $5\frac{1}{8}$ ins. The base and the rim bear the hall-mark of 1592-3, but the cover is not marked.

The black cocoa-nut cup belongs to the fifteenth century. It is thus described by Botener: "A black cup, in English called *note*, with a long foot of silver, and a cover, silver-gilt." The cover is now lost, and the stem alone remains of the original setting, the base being

probably quite modern and not gilt. The height is $7\frac{7}{8}$ ins.; the diameter of the nut, 4 ins.; and the diameter of the foot, $2\frac{5}{8}$ ins.

Of the ancient wine-bowls known as "mazers"

the college possesses four examples, the oldest of which belongs to the end of the fourteenth century, having been given to the society by John Northwode, who was admitted a Fellow before 1384.

It is thus described in *Botener's Inventory*:

"Item, unum maser cum coopertoris bene apparatus cum latis ligaturis argenteis in circumferentia et pede cippi et capite coopertorii argenteis bene deauratis et in medio cippi columpna est argenti deaurati super quam sedet s' (*sic*) cygnus deaurati et fit artis expime (*sic*) ista et hec masera fuit M. Jo. Northwode." It is also mentioned in the College Plate List of 1527 as having a cover, but this was fashioned into a replica of the bowl for presentation to Sir Nicholas Bacon, the Lord Keeper, in 1578, as a token of gratitude for his gift of £200 towards the erection of a chapel. This piece, which is known as the "Swan Mazer," is a maplewood bowl with silver-gilt band 1 in. deep inside and outside; this band is unlike any other known example, being nearly vertical, with no mouldings except a plain beading on the upper edge, from which rise three strawberry leaves, originally intended to keep the cover in its place. A short Elizabethan foot has been added, probably in place of an earlier one. From the centre of the bowl rises a hollow hexagonal pillar, with a battlemented top of the same height as the

bowl, and pierced in its lowest member. A small figure of a swan, with a depressed head and neck, is placed within the battlemented top. A tube of lesser calibre passes through the bottom of the bowl



OSTRICH-EGG CUP

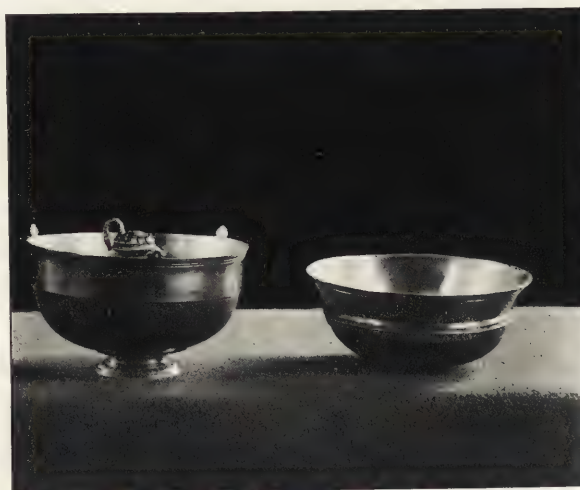


ARCHBISHOP PARKER'S CUPS AND STANDING SALT

The Plate at Corpus Christi College, Cambridge

into the pillar and reaches nearly to its top. Both pillar and tube form one piece; and screw into a hole in the bottom of the bowl. It is thus impossible to fill the mazer with wine above the top of the tube, as, on reaching that level the liquor begins to flow out and escapes through the open end in the bottom of the vessel till it is empty. This feature is unique, but it is interesting to note that the idea is suggested by Villard de Honnecourt, the French architect and writer on art of the thirteenth century, in whose *Sketch Book* (edited by Professor Willis, Oxford, 1859) appears an illustration and description of a syphon cup; but in this case the wine would be received into the hollow foot of the vessel, whereas in the Corpus Mazer it runs on to the knees of the drinker, while appearing to be consumed by the swan. The dimensions are: diameter of bowl, 5 ins.; depth of bowl, $2\frac{1}{8}$ ins.; height, $2\frac{3}{4}$ ins.; diameter of foot, $1\frac{7}{8}$ ins. The second mazer is attributed to about the year 1490, and is an example of what is known as a "Three Kings" cup, another specimen of which is to be found at Holy Trinity Church, Colchester. The bowl is of maplewood with a silver-gilt band, $1\frac{7}{16}$ ins. deep outside, and $1\frac{3}{4}$ ins. deep inside. The upper part of

JASPER, MELCHIOR, BALTHASAR,
with open crowns and leaves between them. Below this are mouldings studded with four-leaved flowers,



"SWAN" MAZER AND ANOTHER

and a rayed fringe. The print is engraved with a squirrel, sitting on the back of a fish, seemingly a pike or luce. This mazer is convertible into a standing cup by the addition of a stem and foot, the former

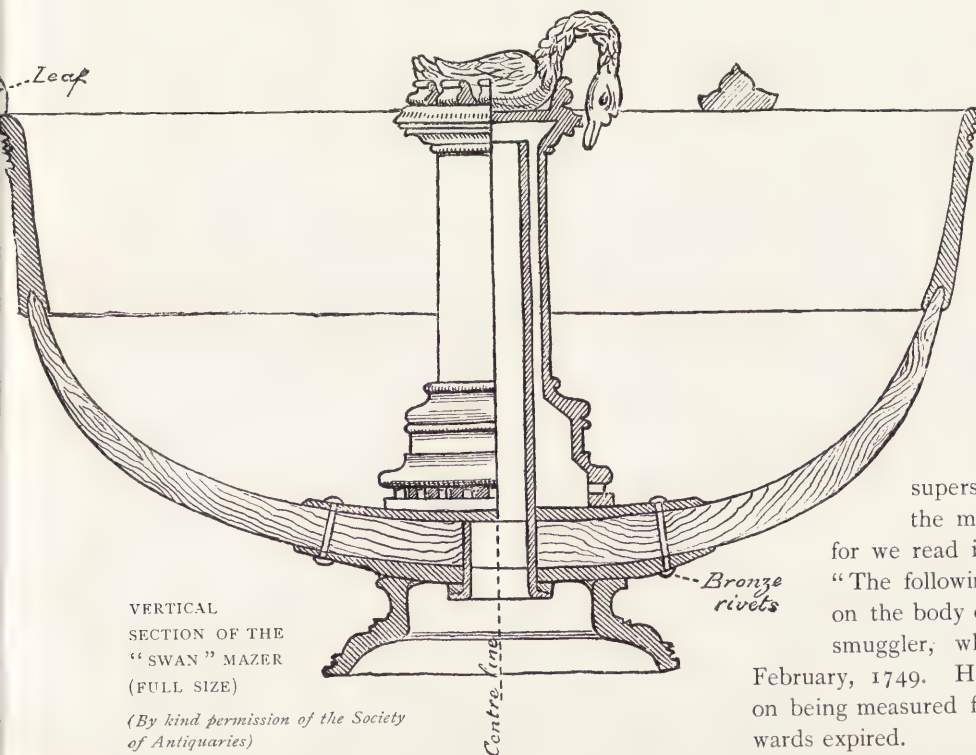
being trumpet-shaped and ornamented with spiral flutings, with a twisted moulding round the upper part, while the latter is enriched with a cresting of leaves. The following are its dimensions: diameter of bowl, $4\frac{3}{4}$ ins.; depth of bowl, $1\frac{3}{4}$ ins.; height of bowl, $5\frac{1}{4}$ ins.; diameter of foot, $3\frac{7}{8}$ ins.; height of foot, $3\frac{1}{4}$ ins. The names of the three kings with which the cup is engraved were long supposed to act as a charm

against various disasters, the superstition certainly surviving until the middle of the eighteenth century,

for we read in *Credulities Past and Present*: "The following was found in a linen purse, on the body of one Jackson, a murderer and smuggler, who died in Chichester Gaol, February, 1749. He was struck with such horror on being measured for his irons, that he soon afterwards expired.

" 'Ye three holy kings—
Gaspar, Melchior, Balthasar,
Pray for us now, and at the hour of death.'

These papers have touched the three heads of the



VERTICAL
SECTION OF THE
"SWAN" MAZER
(FULL SIZE)

(By kind permission of the Society
of Antiquaries)

the band forms an expanded lip, and is engraved with the names of the Magi or three kings (whence its name):

holy kings of Cologne, they are to preserve travellers from accidents on the road, headaches, falling sickness, fevers, witchcraft, all kinds of mischief, and sudden death."

The third mazer is ascribed to the year 1500, but



MODE OF HANDLING THE HORN

calls for no extended notice, while the fourth alone bears a hall-mark, that of 1521-2. Both have a characteristic late band of silver-gilt, and the latter has a hollow member studded at short intervals with small balls on the lower band of mouldings. The former has no print, and certainly never had one; that of the latter is ornamented with a five-leaved flower, formerly enamelled, surrounded by five sprigs of purple and green enamel.

And here would seem to be a suitable place for recording some of the earlier gifts to the college, which are not now in its possession, together with a brief account of the chances which have befallen them, as in this way a right estimate may be formed of the historical and antiquarian value of the surviving pieces. Mention has already been made of the cup presented by Henry de Tangmer, in 1342, for use as a pix, but this was superseded in 1344 by one more suitable for the purpose, the gift of Sir John Cambridge. This latter was called *the Monstre*, and weighed 78½ oz. It was used for carrying the host in the great annual procession on Corpus Christi Day, which festival was finally abrogated in the twenty-seventh year of Henry VIII., but the cup probably survived until the time of the Reformation,

when such pieces as had been applied to "superstitious uses" were dispersed. Tangmer also presented some enamelled silver shields for religious purposes, and a similar gift was made in 1352 by Henry, Duke of Lancaster. These remained in use until the procession was discontinued, when, in the words of Fuller, "these silver trinkets were sold, and those shields had their property altered to fence and defend the college from wind and weather, being converted into money, and laid out in reparations." This was during the Mastership of William Sowode (1523-44), in whose time also certain pieces of domestic plate appear to have been lost, including the gifts of Dr. Cosyn (Master, 1487-1515), "a fine gilt salt and cover, weighing 19½ oz., twelve new 'Master' and 'Apostles' spoons, with other embossed plate to the value of £24 6s. 8d." But to revert: many other pieces were given or bequeathed to the new College by brethren of the consolidated guilds, and a memorandum made on the death of the first Master, in 1376, refers to "very many cups, salts, mazers, and silver pieces, and silver spoons, and very many other jewels." *Botener's Inventory*, too, commenced in the same year, and continued by others down to 1470, gives detailed descriptions of a number of these, a few of which, as enumerated above, still survive. But in 1381 there was a violent outbreak of the townsmen against the University in general, and Corpus Christi College in particular, when, Fuller says, "This rabble rout . . . broke open the college gates on the Saturday night (June 15) . . . and violently fell on the Master and Fellows therein. From them they took all their charters, evidences, privileges, and plate to the value of four-score pounds."

Among the MSS. in the library may be seen a list of plate which belonged to the college in the eighteenth year of Henry VIII., about which time the sale of the shields took place, and a further sale of Communion cups, the use of which was then obsolete, took place in the first year of Edward VI., the sum derived therefrom being expended in the erection of a *Columbarium*.

The photographs from which the illustrations are made have been taken specially for this article by J. Palmer Clarke, Cambridge.

(To be concluded.)



FINIAL OF THE HORN

Miscellaneous

THE HÔTEL DROUOT AND AUCTION ROOMS IN PARIS GENERALLY, BEFORE AND AFTER THE FRENCH REVOLUTION

From the French of Octave Uzanne

IT may be safely stated that the passion for bric-a-brac hunting and the rage for pictures, old furniture, and art curios generally never reached such fervour as during the course of the nineteenth century. Previously lovers of pictures, book collectors, and seekers for ancient coins and curiosities of all sorts were only to be found amongst the higher grades of society, and, moreover, nearly all the gentry who engaged in the search for objects rare were specialists who devoted themselves to some specific and exclusive branch of collecting. One did not then find, as is the case to-day, collectors of bric-a-brac encumbering their homes with all sorts of heterogeneous objects picked up at hazard in sales and walks about the town—people who find a shelter in their houses for no matter what, whether vases, tapestry, pictures, miniatures, busts, pewter, old ivory, chased brass and copper work, or engravings, not to mention arms and armour, lamps and lighting contrivances of all sorts.

In France particularly the collecting craze has assumed incredible proportions since the age of Romanticism—that is to say, since 1830, and it seems strange that no writer has undertaken the study of the psychological

reasons for this new development, and that no one appears to have made an effort in the direction of a pleasant and anecdotal study of this Odyssey of works of art and bric-a-brac in general, and of the methods adopted in public auctions, where so many legacies of the marvellous master hands of olden times have been passed down to us.

In order to fill up, as concisely as may be, this historical breach, so to speak, I propose to give a few sketchy notes upon the various methods adopted at auction sales in Paris, illustrated by documents in the possession of the French Government, at the Engraving Department of the *Bibliothèque Nationale*.

It would be difficult to say how public auctions were conducted in the fourteenth and fifteenth centuries. The most ancient document known is an act of 1556, creating a body called "Huissiers-Priseurs"—(Bailiff-Auctioneers)—and setting forth the duties and prerogatives of these newly-formed functionaries, who are, says the act, "to have the exclusive right to deal with and appraise and sell property left by death or taken in execution."

A whole book would be required to deal fully with the inventories and chronicles of the sixteenth and seventeenth centuries, and to reproduce the picturesque physiognomy and the character of their public sales, especially if one tried to bring to the light the somewhat complex functions of the old "Sworn Criers."

Various spots in Paris have in their turn been selected for holding public auctions.



A BIBLIOPHILE'S NIGHTMARE
ETCHING BY A. ROBIDA

The bridge of Notre Dame, the Quai de la Ferraille, or "de la Mégisserie," which stretched as far as the old "Vallée de Misère," near the Châtelet, are the earliest named, after which come the covered markets of the eighteenth century, that of the "Grands Augustins," the "Grands Cordeliers," in the rue du Battoir, and, finally, the hall of the Hôtel d'Espagne, rue Dauphine. Various experts, in all parts of Paris, also opened rooms of their own for public auctions, the most noted of which were those of Pierre Rémy in the rue Poupée, near the rue Hautefeuille; of Paillet, a picture merchant at the Hôtel d'Aligre; and that of Sieur Lebrun at the Hôtel Lubert, rue de Cléry.

It was not until 1780 that the famous "Hôtel Bullion" in the rue Platrière was opened in the vast building erected by Claude de Bullion, Superintendent of Finance, in 1600, the galleries of which had been decorated by Simon Vouet, Blancard, and Sarrasin. In 1817 the principal Paris auctioneers

were concentrated there. At that time the rue de la Platrière was re-named rue Jean-Jacques Rousseau. Boilly has left a valuable contribution to our knowledge of this Hôtel Bullion. His picture, which is very well composed, represents an evening sale there; the buyers, who are numerous and happily grouped, are passing a painting from hand to hand; the auctioneer is working up the enthusiasm, whilst the crier watches for and repeats the various bids. The whole scene is excellent.

Unfortunately, however, such evidence is rare, and it would be a task of great difficulty to call up the spirit of the place, the public buzz, the gestures of the actors in the scene, the dealers, buyers, and the curious idlers, swarming in these little rooms, people who saw sold for a few hundred crowns priceless pictures which to-day the first galleries in the world would wrangle for, were these treasures in the market and their price as many millions.

The history of the art of collecting has yet to be written. Whoever undertakes the work with method and conciseness has an opportunity of producing something of considerable interest. The only writer who has left a really stirring page upon the ancient Parisian "Crier" is Sebastian Mercier, in his *Tableau de Paris*, which has rendered such important aid to the study of the manners of the French capital. Take, for instance, his chapter on the "Bailiff-Auctioneer." Nothing is wanting.

"The business of the auctioneer," he says, "(for everything is a business; shew me the thing that even kings have not sold for money!), becomes every day more lucrative. As luxury grows the more numerous become the necessities; the quiet struggle between ease and poverty causes a multitude of sales and purchases. Losses, bankruptcies, deaths, all are to the benefit of the auctioneers when reverses, variations of fortune, or change of place or circumstance call for forced or voluntary sales. There follow, as a matter of course, the little tricks of the trade. For instance, an auctioneer is often dealer and salesman in one, either on his own account or 'hand and glove' with the other dealers, and in his sales he knows how to work the oracle; that is to say, knocking down the article when it suits him according to his own private plans or those of his secret associates in the 'deal.' 'The fall of the hammer is an irrevocable decision, but oh, what an uproar before the final



A SALE AT THE HÔTEL DROUOT IN 1892

The Hôtel Drouot and Auction Rooms

word! The auctioneer is compelled to have a stentor for a crier at his disposal. Nothing is heard but the everlasting shouts of the buyers, 'One sous! one sous!' whilst the salesman, on his part, cries, 'Once, twice, three times!' One would imagine that the article in question was to be sold on the instant, for the salesman always says 'For the last time, going, going!' But the crowd continue shouting 'One sous! one sous!' and behold the object runs up a 'sous' at a time to a thousand livres beyond the first price. One sous has turned the balance. One sous has fixed the destiny of the article. The auctioneer, dressed in black, with his flute-like voice, and the crier in tatters, but full of *eau-de-vie*, whose voice makes the windows rattle; both 'wear out their lungs to gain the public ear,' as the poet Rousseau says. The ear is wearied with the constant and deafening repetition. The stentor's hoarse cry of 'Silence' hardly rises above the confused murmur of the crowd, passing the articles from hand to hand, inspecting them or disdaining them according to fancy or requirement.

"When you have been present at one of these tumultuous gatherings, the monotonous cries and the buzz remain in your ears for a full fortnight afterwards. This is how things are sold, from a picture by Rubens, down to an old coat out at the elbows.

"In the auctions after death the tinkers have the first chance, for the kitchen utensils take precedence, seeing that the defunct needs them no longer. The buyers of these pots and kettles thus come to mingle with purchasers of the diamonds, Boule furniture and old lace."

Except for some obsolete terms one recognizes the picture as being almost modern in touch and truth.



A BOOK SALE AT THE HÔTEL DROUOT IN 1867 BY G. STAAL

But Mercier, in another part of his *Tableau de Paris*, speaking of auctions by order of the court, has given us a picture of the "Bande Noire" (Black Gang) of the eighteenth century, and here again one cannot help remarking that the difference between the days before and after the Revolution is not worthy of note.

"In these auctions," Mercier goes on to say, "there is a private feature for which one must always be on the alert, this is called 'La Graffinade.' It consists of a 'ring' of dealers who do not outbid each other in the sales, because all those who are present at the sale are interested, but when they see a private buyer anxious for the article, they bid up and raise the price against him, supporting the loss, which

becomes a small matter when divided amongst the members of the 'ring.' These sharpers thus become masters of the situation, for they manage matters so that no outside buyer can bid above one of their own ring. When a thing has been run up sufficiently high to prevent any outside buyer making a profit, the ring meets privately, and the article is allotted to one of the members. This arrangement accounts for the high prices which surprise so many persons of experience. The ring does not wish the article to re-appear in the auction room, lest it should fall to a price lower than that at which they pretend to have acquired it. This conspiracy against the purse of private persons has driven from the auction room a large number of buyers, who prefer to be cheated by one member of the gang rather than by the whole crew, who, according to the popular expression, 'are stiff in the back and joust in a style to scare the bravest of bidders.'"

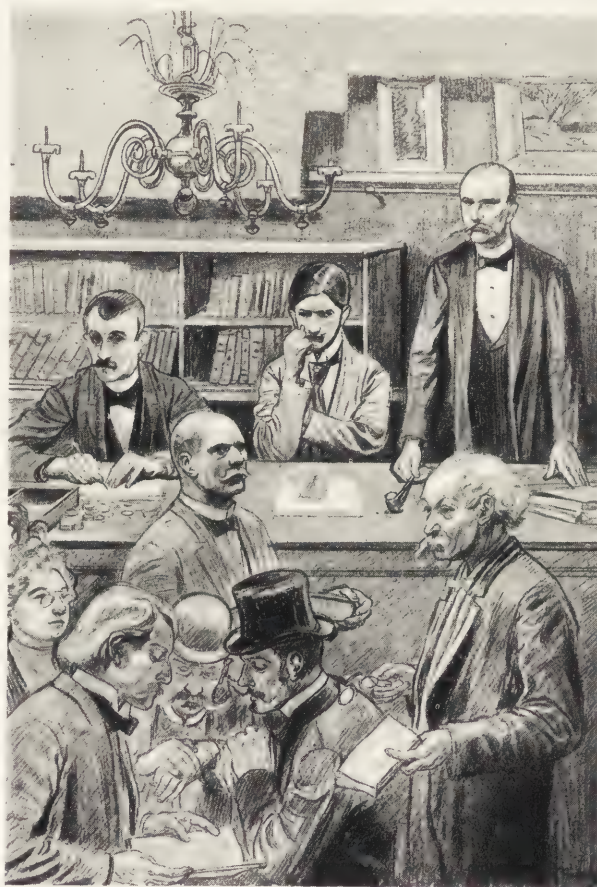
The ages roll on and resemble each other more than one thinks, for the strings which make the human puppet dance do not wear out and they serve to actuate the same passions of the species, be they lofty or base. The tricks which we imagine to be the product of a corrupted civilization were practised long ago and are not of to-day or yesterday.

Not the least attractive feature of the history of the auction room of which I am striving to weave the canvas, would be the delineation of this rascality as it runs through the centuries, always on the watch and always beset with the same snares and pitfalls. The more I think of the subject, the more it seems to me beyond all doubt loaded with prodigious interest, full of facts, anecdotes and pleasing philosophy, this historical monograph of our public sales. It would form, in fact, a complete history of collecting.

Can one imagine for one moment what could be discovered in a conscientious research of the second-hand dealing, or, rather, second-hand swindling, under the Revolution and the "Reign of Terror"; in those times when art, that arch aristocrat, had become so "suspect" that he was compelled to pack up and fly to other climes.

Think for a moment what a picture they would make, those auctions under the Consulate and the Empire, during a complete transition of taste and ideas. What ridiculous prices for all which hap-

pened to come out of the eighteenth century! What infatuation for all things pompous! What a mania for the Neo-Greek and the Roman! Then, when we reach the Restoration, just a little scared by the shocks of the recent changes, what apparent calm, hiding beneath it the elements of a general revival, the physiologic re-constitution of the art lover who comes back to his fine books, pictures and miniatures, in short, to all the lovely gems of art which the passion of the people had only too thoroughly thrown down at the beginning of the century. What a work could be written upon the changeful psychology of the collector, the profits of the succeeding auctioneers who earned renown upon the various spots, from the



A BOOK SALE AT THE HÔTEL DROUOT, 1902
FROM A DRAWING BY HEIDBRINK

Hôtel des Ventes des Fermes, in the rue du Bouloi, to the Hôtel des Ventes of the Place de la Bourse demolished by the *coup d'état*.

Side by side with the picturesque, one would be confronted with the long grievances and lamentations of the Parisian business man and all his associates; the reproaches, the remonstrances and protests to Parliament against the abuses and the frauds committed under the ivory hammer of the auctioneer.

These protests, setting forth the fact that the public auctions encouraged bankruptcy, deprived



A PICTURE SALE AT THE HÔTEL BULLION IN 1785
AFTER GABRIEL DE ST. AUBIN

creditors of their securities and facilitated the disappearance of objects derived from illicit sources, and the reports of the parliamentary commission upon petitions covered with signatures, are all worthy of publication, the conclusion arrived at being the



A SALE AT THE HÔTEL BULLION IN THE
EIGHTEENTH CENTURY
FROM AN ETCHING BY F. COURBOIN AFTER P. VIDAL

sad reflection that all these efforts, cries of distress and protests led to no just result, since no legal decision of those times ever authorized the creation of properly constituted public sale rooms—only later days have succeeded in obtaining the present all-powerful authority.

Apart from these curious historical chapters, such a work, to a roving imagination, would have, moreover, the extreme merit of proving that the auctions have always been, speaking generally, the test of the real value of artists and writers. It is here, that the philosophic bearing of the work would come in; for all the sale reports of the different ages, examined and analysed by the historian, would evolve this consoling truth: that true merit has never been too easily confounded with success and reputation; that the wildest bids have not been those made for works of men who were gorged with honours and decora-

tions, or cushioned in academic chairs; that, on the contrary, they have been made for the productions of the "humble and meek," of sincere and often living artists who, little to their discomfiture, be it said, were placed outside the pale of the rules and regulations of the institutes.

But I must return without further delay to the Hôtel Bullion, of which I have already spoken. It remained open in the rue Jean-Jacques Rousseau until the close of 1833, when the Hôtel Bullion (for the name clung to the auction building in spite of its removal) was transferred to the Place de la Bourse at the corner of the rue Notre Dame des Victoires. For nearly twenty years, auctions, both great and small, went on in this uncomfortable, aged, and decrepit place, where one was sadly hustled and squeezed, in spite of the annexation of some additional rooms from adjoining buildings.

The most noted auction which took place in this wretched old second-hand emporium was that of the gallery of the Duchesse d'Orleans in 1852, which opened up a new phase in the market value of the works of contemporaneous painters, such as Eugène Delacroix, Decamps, Ingres, Paul Delaroche, and Ary Scheffer, who, for the first time, obtained values which until then had been reserved for the leading foreign artists.

It was in the spring of 1852 that the Paris auctioneers entered into the possession of the new building which they had caused to be erected upon the site of the old opera house, to-day the rue Drouot. I need not discuss the heaviness, ugliness, and discomfort of this building, which for forty long years has neither been enlarged, cleaned, nor improved. In 1852 one was not very particular, and the papers of the day pronounced the building as sumptuous and fully in harmony with the growing importance of the wielders of the little hammer. The place was named by some the "Temple du Bric-a-Brac," and there was a proposal to decorate the interior with portraits of the most illustrious auctioneers, and to place statues or busts of certain great collectors and dealers in niches therein, but this plan was abandoned. This enthusiasm was not, however, of long duration. Ten or fifteen years after its construction everybody complained of the Hôtel Drouot with its want of accommodation, its ugliness, and its dirt.

We deserve something better than this wretched, uncomfortable hole, a veritable rendezvous for vermin and microbes, where bronchitis lays in wait for victims in the draughty corridors and open doorways, and where typhus hovers round in the nauseous, vitiated atmosphere.

Then again, what curious and unclean folk one

The Hôtel Drouot and Auction Rooms

has to rub shoulders with in the motley crowd of humanity one finds there! In vain one anoints oneself with the oil of democratic love and puts on the armour of social charity over one's delicacy. One must sometimes go a step further and call to one's aid the prophylactics of disinfectants to assure oneself against the cutaneous caresses of innumerable parasites of roving instincts.

The public would, moreover, gladly welcome any facilities for controlling articles put up for sale, and would greatly appreciate the exclusion of objects emanating from shops and from interloping dealers. It would hail with delight the suppression of "The Black Gang," the contact with which alone often suffices to scare away the most courageous lovers of art.

There is a further question of hygiene affecting "sales after death" which calls for attention and definite settlement in any future scheme. One is justly astounded that in an age when antiseptic methods are often carried to the extremes of a mania, it is possible to warehouse and disperse in public sales stuffs and linen (often from the very rooms where disease and death have walked) without any attempt at purification.

But unfortunately the auctioneers, whose means are so considerable, are not likely to pull down their building, and we are likely for a long time to have to put up with the Hôtel Drouot in its strait corset of solid masonry.

There is no question about the fact that during the last twenty years the conditions of Parisian life have been greatly transformed and improved. New quarters have sprung up to the west and south of the city, and the buildings have so absorbed the available ground that small mansions abound. Flats and dwellings have been conceived on a vaster scale, and in some measure the comforts of life have increased, and, in submitting to the undefined laws of fashion and of taste, the Parisian has, little by little, felt within him the first symptoms of the love of comfort, of decorative art, and the vague germination of the collector's instinct. The gentle sex and the artists have set the ball rolling, and statistics go to prove that dealers in antiquities and keepers of "Eastern bazaars" and shops for the sale of curiosities and rare books have more than doubled in number since the year of terror.

On the other hand, it must be stated that fortunes have been made and lost more rapidly, and it follows, as a matter of course, that the Hôtel Drouot has witnessed considerable and, at times, disconcerting movement in its transactions. Built originally for the quiet, jog-trot days of Louis Philippe, it has

become to-day ridiculously behind all progress, and is practically as much out of fashion as the old corn market.

What we want to-day is a large building, capable of satisfying all modern requirements, the design for



A SALE ON THE QUAI DE LA FERAILLE
FROM AN ENGRAVING BY F. COURBOIN AFTER P. VIDAL

which should be put up for public competition; a monument on noble lines and of immense proportions, such as can be found in the principal cities of the United States, notably in Philadelphia.

This new "Hôtel des Ventes," open to air and light, well arranged, easy to clean, with facilities of access and ample installation, should be both elegant and comfortable. It should, moreover, be regulated by the same unswerving rules for all; rules which place the private amateur on the same footing with the dealer, and render impossible the existence of monopolies in the hands of "Black Gangs," and the stifling of the voice of the private collector.

Each sale room should be arranged in the form of a half circle with high, graduated benches, permitting a full view of and free access to the articles on show. There should also be a certain number of paid seats

at the disposal of genuine collectors, arranged near the auctioneer's pulpit, giving perfect freedom for the movements of the porters, the criers, and the expert, and thus avoiding the crowding of the store rooms with the fearful mob of curious folk, hustled hither and thither by the fierce elbowings of the attendants, as at present.

I would also suggest, as a further facility for action in the auction rooms of the future, the employment of a corps of small, sharp boys, going and coming, carrying the cards and payments of the buyers, and making themselves useful for all kinds of communications between the auctioneer and the "room," passing round small articles, collecting deposits, guarding seats temporarily vacated, handing catalogues to those who need them; helping, in short, the outside public to compete on equal terms without mortification with the rascality of the "Black Gang."

The auction rooms in this ideal "Hôtel des Ventes" should, on the occasion of great sales, be opened on several successive days and evenings, arranged like a picture gallery; with chairs and benches, thus providing Paris with a veritable museum of decorative art, constantly renewed, giving amateurs and critics opportunities for a quiet view, far from the crowd in the other rooms where auctions are going on.

Sales by order of the Court, and all the wretched outcast lumber of the "Mazas" of to-day, should be isolated in separate out-houses, where people could gather in clean rooms, carefully disinfected each day and purged of the microbes emanating from the previous day's rubbish.

Finally, since I am sketching a programme which is never likely to be adopted, I would ask that in the centre of the new "Hôtel des Ventes" there should be a glass-covered court-yard for the conveyances of the visitors, lavatories, a station for messengers, a *poste restante*, and a telegraph and telephone office, a writing and refreshment room, and, in a word, all that constitutes the art of living without fatigue, and all that is demanded in a place where one stays awhile and gets ruined, and excited, and soiled, and jostled and heated; where people experience, in short, like Attic philosophers, as many sensations as are provided by the vast halls of Monte Carlo, and sometimes as many mortifications as are to be met with in the busiest gambling saloons.

Such are the reforms I would fain hope for, nay, which I would implore; reforms dictated by the most ordinary common sense, in spite of the parsimony and the routine of the gentlemen who wield the hammer. But this cry of distress will remain

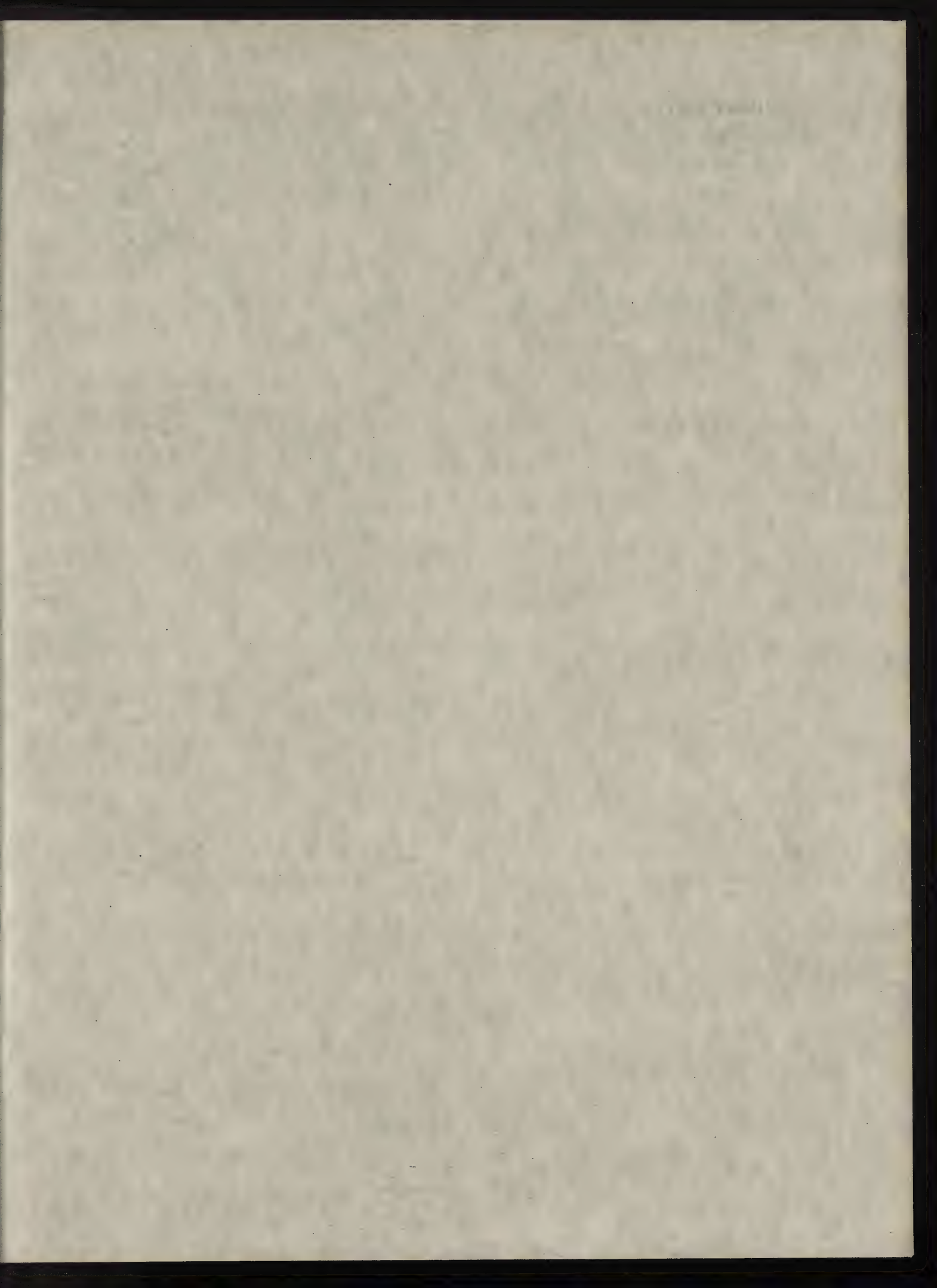
unheeded, and the art lover in Paris will, for a long time yet, have to put up with the insalubrity and the misery of the Hôtel Drouot.

The giving vent to these vain longings for improvements in a country where it is admitted that "the provisional is synonymous with the permanent," has led me a little away from the historical aspect of the auctions which preceded the construction of the Hôtel Bullion. I did not pretend, however, to do more than stake out the work which might be undertaken in writing a history of French auctions from the ancient inventories of our artistic riches until the revolution of 1789, which threw into circulation so many marvellous objects until then preserved in sumptuous residences by a hereditary and traditional cult.

During the whole course of the nineteenth century this study of sales in Paris in the various places devoted to public auctions would be found particularly interesting, and would furnish matter for a considerable work, in which could be provided a scale of values attained successively, so to speak, from year to year during a whole century. One would read therein of the great struggles which took place at the Hôtel Bullion, the offering by auction of certain consecrated pictures, such as the *Radeau de la Méduse*, by Géricault, which was bought for about £240, and the numerous *chefs d'œuvre* of Rembrandt, Rubens, Valasquez, Murillo, and many others, which passed through the auctions unnoticed, and were bought at ridiculous rates, to be sold later on to the principal galleries of England and America.

Perhaps some day I may attempt in this magazine to deal fully with a subject which I am but sketching out at the moment. In reading such a work, many a connoisseur, may be, would dream of returning to the good days of old when millionaires were still in a minority in the world, and when really enlightened lovers of art were able to find easily the works of the greatest masters without spending more than a few gold pieces, and could thus form those wonderful collections which, especially in Paris, one was so often astounded to find in middle-class homes, where the income was perhaps not more than five hundred or six hundred pounds a year.

Even to-day I know in our Metropolis some old artists, with more taste and keen scent than great fortune, who have managed to collect in their modest homes quantities of sketches, pictures, and works of art which might legitimately excite the envy of the leading plutocrats of Europe and America. Good taste in art is often more to be desired than great fortunes.



CONSTANTIA

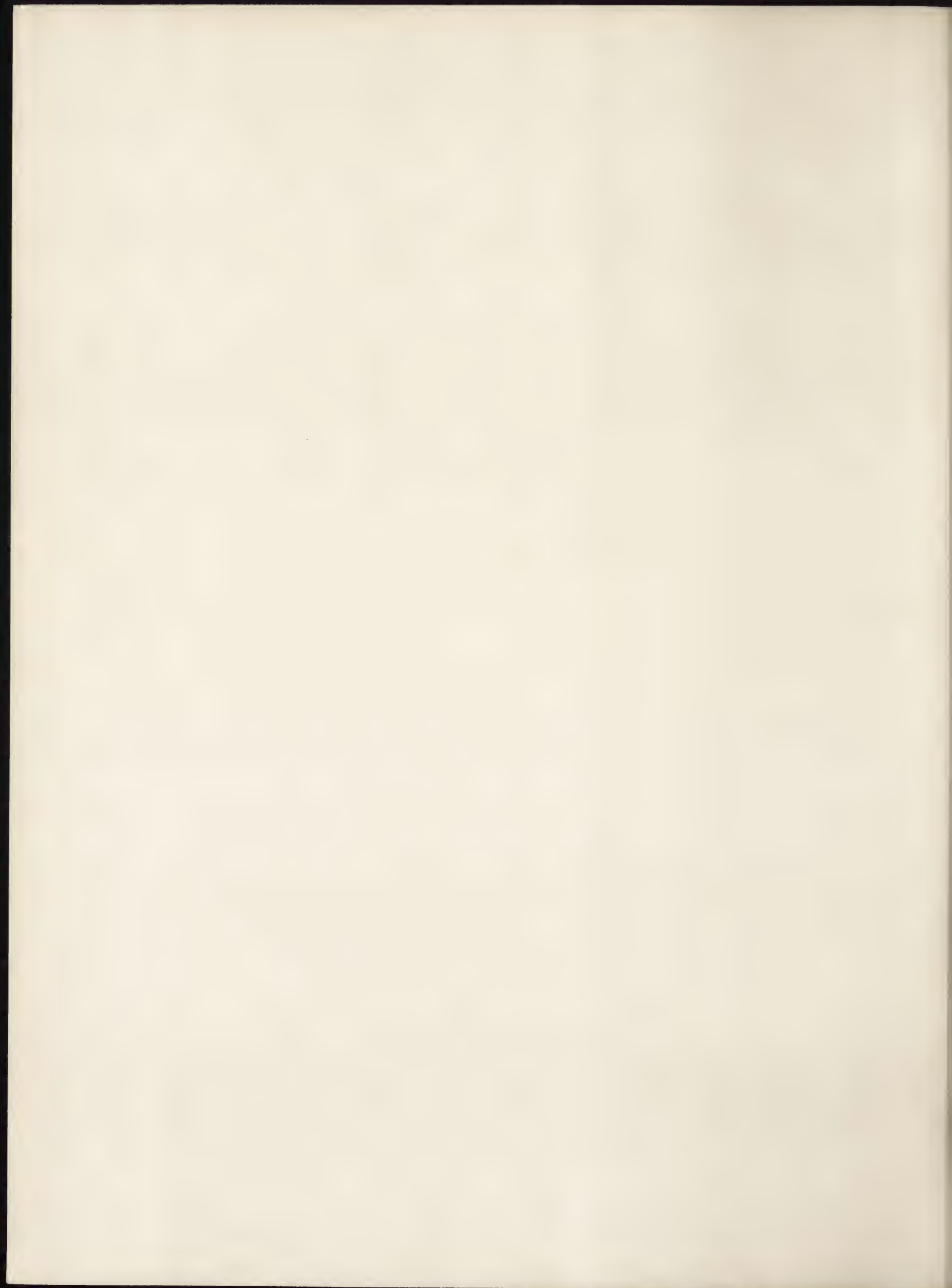
By Geo. Morland

From a Colour-print



Painted by George Morland

CONSTANTIA.



Engravings

BARTOLOZZI TICKETS FOR THE
BENEFIT OF CHARITABLE
INSTITUTIONS, ETC.
BY JOSEPH GREGO

THE Eighteenth Century Graphic Art of Advertisement, illustrated through the artistic channel of Bartolozzi's delightfully engraved tickets, was the subject of a paper contributed to the February Number of *THE CONNOISSEUR*. In this illustrated review the writer more particularly pointed out the generous readiness of the earlier members of the Royal Academy to place their professional services at the disposal of deserving and needy brethren; this sentiment of pressing the Fine Arts into the service of charitable causes is characteristic of the time; it will be remembered that, in one sense, the very cradle of the Royal Academy itself may be traced to the artists' desire of assisting the funds of the Foundling Hospital, in its early days, by holding one of the first recorded exhibitions of pictures in the handsome suite of rooms built for that deserving institution. Hogarth, Gainsborough, Wilson, Hayman, and the brethren of St. Luke in general all

helped and encouraged the philanthropic plans of that fine sterling specimen of a British naval worthy, Captain Coram, by embellishing the new buildings his energy had founded; the sculptors furnished the carved mantelpieces and adornments, the painters contributed their pictures, and further decorated the walls with special panels, painted for the purpose of

rendering the Council Room worthy of the cause. Charity came into fashion, thus liberally fostered by the Fine Arts, and the Exhibition inaugurated at the Foundling Hospital drew all the fashionable world to visit the artistic attractions of the galleries and their novel contents. Largely aided by the exertions of the artists, the charity flourished, and the era of exhibitions commenced with an impulse which carried forward the council of artists, originally united for the furtherance of this excellent work, to become a permanent association; later on leading to the foundation of the Royal Academy of Arts. For the further artistic advertisement of their new corporation the artists followed the plan so happily inaugurated in the cause of charity; the members making special contributions for the adornment of their Academy, according to their respective vocations.



MEDALLION OF QUEEN CHARLOTTE
IN THE CHARACTER OF A CHARITABLE BENEFACTRESS
H. Ramberg, 1788 Engraved by F. Bartolozzi, R.A.



TICKET FOR
A MASONIC
CHARITY

*T. Stothard, R.A.
Engraved by
F. Bartolozzi, R.A.*

*(The designer and
engraver were both
Freemasons)*

It is noteworthy that Cipriani and Bartolozzi, both foundation members, have bequeathed a masterly example of their respective talents in the production of the official Diploma of the Royal Academy, granted to recipients of its full honours, a memorial highly appropriate, and still used for this distinguished recognition.

It will be noticed that, in the selection of works of art produced for the benefit of charitable foundations, the names of two Royal Academicians stand specially prominent: Bartolozzi was the chief producer of Benefit Tickets for the advantage and advancement of professional brethren; and Thomas Stothard, R.A., appears to have largely devoted his graceful individualistic art for the zealous promotion of charitable causes. The present selections of illustrations of tickets produced for the benefit of charitable institutions prove how suitably exercised were Stothard's powers for popularising the object in view, arousing the public interest in well-doing and good works—"the greatest of these is Charity." The best proof of the success of these sympathetic pleas is shown

in the circumstance that benevolent corporations, thus inaugurated more than a century back, are now flourishing according to the aspirations of their supporters, and going stronger than ever.

A typical design by Stothard was produced, for the benefit of the Foundling Hospital, in the old world allegorical taste, wherein the artist excelled—"Hospital for the Maintenance and Education of Exposed and Deserted Young Children": the figure of all-embracing Charity is collecting the lost infants; Religion is ready for their future instruction and proper training; while Hope, with her symbolical anchor, is encouragingly watching over these beneficent works—"for the greatest of these is Charity."

Another typical design by Stothard illustrates the beneficial working of Charity Schools contemporaneously: the ragged waifs are shown rescued from neglect and squalor, reprieved from the surroundings of abject misery by the fair gentle nymph, Charity; the further development is suggested; the derelicts of both sexes, clad in the quaint historical costumes—associated at the time with the attendants of the

Bartolozzi Tickets

HOSPITAL
FOR THE
MAINTEN-
ANCE AND
EDUCATION
OF EXPOSED
AND
DESERTED
YOUNG
CHILDREN

*Designed by
T. Stothard, R.A.*



Charity Schools—are taken in hand by the ministring exertions of Religion and Industry, as female figures, prepared to watch over the future progress of the youthful castaways they have rescued, to be made good future citizens by their reforming influences. The artist was elected Associate of the Royal Academy in 1791, and admitted to full Academic honours in 1794.

The design commemorating the benevolent mission conducted by "The Asylum for Female Orphans," was produced by T. Stothard in 1785, and similarly illustrates the good fortune of the interesting tender female orphans, by these beneficent charities rescued from want and misfortune to become respectable members of society under these humanising auspices. The situation is further symbolised by the birth of the fabled phoenix, represented rising to life again from its ashes or funeral pyre.

The gratitude of the rescued for their august benefactress, in the person of the Queen, is symbolically indicated in a design by H. Ramberg, executed by F. Bartolozzi in 1788. Queen Charlotte was

deeply interested in benevolent enterprises; the hospitals founded by her Majesty, and still bearing her name, under the royal influence, remain permanent monuments, testifying the excellent work inaugurated under her beneficent auspices, the benefits of which merciful institutions have ameliorated the lot of thousands of sufferers in the past histories of those well-recognised admirable charitable foundations, whose good works are still going on with augmented energies in our generation, while the name of "good Queen Charlotte" survives through her early patronage of these particular charities; the benevolent influence associated with the foundress thus enjoying practical recognition from a grateful posterity.

Freemasonry was as much to the front, under royal patronage, in the eighteenth century, no less than in the present era; then, as now, the members of the craft were untiring in their exertions for the benefit of deserving charities. Amongst our illustrations is offered a quaint memorial of the good effected by Freemasons a century back; the Ticket reproduced



THE GRACES DECORATING THE ALTAR OF LOVE.

*Love is the monarch passion of the mind
 knows no superior, by no fear confin'd
 But triumphs still impatient of controul
 O'er all the proud endowments of the soul* *Pempe*

Published as the Act directs, For 1792 by T. Prattent 46 St. Pauls Church London.

MEMORIAL TICKET COMMEMORATING THE MARRIAGE OF H.R.H. FREDERICK
 DUKE OF YORK WITH THE PRINCESS OF PRUSSIA 1792

T. Stothard, R.A. Engraved by Chapman



THE WORK OF CHARITY SCHOOLS
 CHILDREN RESCUED FROM WANT AND MISERY, TO BE CLAD AND EDUCATED

Bartolozzi Tickets

is the original card of admission for the grand concert given at Freemasons' Hall in 1796 for "the benefit of the Freemasons' Female Charity," duly initialled by vendor and purchaser. The brethren of St. Luke's were enthusiastic promoters of the good cause; Stothard painted a large picture introducing the portraits of those artists interested in the craft; Cipriani designed "the Jewels" for *The Lodge of the Nine Muses*; these were engraved by Bartolozzi, who also, as seen in the present example, executed the graceful design by Stothard, *The Subscriber's Ticket*, for the charitable benefit in question, as given "under the patronage of the Prince and Princess of Wales." The Heir-Apparent's royal brothers were all conspicuous Masons; and, as members of the royal family, their names—as is similarly the case in the present generation—were constantly in requisition for promoting the great and universal cause of Charity. In connection with the royal family T. Stothard's tasteful art was enlisted to commemorate a felicitous event, at the time popularly regarded of auspicious promise for the future of the crown; H.R.H. Prince Frederick, the idol of his father the King, of the army (of which he was commander-in-chief), of the populace—himself another "good Mason"—delighted the kingdom by leading to the altar the Princess Royal of Prussia in 1792. Stothard celebrated this popular incident by producing several versions of the happy event, all similarly designed in the allegorical taste of the time. The public favourite, Frederick, Duke of York, is shown in his regimentals—the "Soldiers' Friend," as he was described—introduced before the "Temple of

Hymen," by "Britannia," as tutelary genius in full panoply, to his blushing bride, the future duchess, who is supported by the female tutelary divinity, armed with spear, shield, and helmet, with the double-headed eagle, symbolical of Prussia. This elegant memento was engraved by E. Scott, a skilful artist, by appointment "engraver to H.R.H.

the Duke of York." A smaller design, also by Stothard, commemorative of the same incident, represents *The Graces decorating the Altar of Love*. The temple is garlanded with wreaths of flowers, the Graces are suspending medallion-portraits of the royal bride and bridegroom. This happy symbolical version of a union, from which great things were expected at the time, was issued *à propos* of this popular wedding, February, 1792.

The artist has ingeniously symbolized the situation, as shown in the picture. In order that the congratulatory intentions of the publishers should be completely carried out, to the muse of painting, for the auspicious occasion, was united the poetic muse. The epithalamic lines bear the name of the poet "Pomfret," whose inspiration evolved the following moving lyric:—

"Love is the monarch passion of the mind
Knows no superior, by no
fear confin'd

But triumphs still impatient of controul
O'er all the proud endowments of the soul."

These sentiments imply a love match; certain it is that the marriage of the Duke and Duchess of York in 1792 was popularly received with an enthusiasm suggesting the sympathetic interest which surrounded the nuptials of their Royal Highnesses the Duke and Duchess of York of our own days.

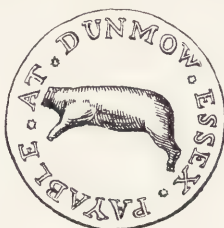


ASYLUM FOR FEMALE ORPHANS
Designed by T. Stothard, R.A.

Coins and Medals

THE MEDIA OF CHARITIE AND CHANGE BY HELEN C. GORDON

"THE tokens which every tavern and tipling-house, in the days of late anarchy among us, presumed to stamp and utter for immediate exchange



DUNMOW HALFPENNY

. . . may happily, in after times, come to exercise and busie the learned critic what they should signifie." Thus John Evelyn, the well-known diarist, as far back as the seventeenth century, prophesied the future of "monie of necessitie," which, originating in Nuremberg and issued by the great religious houses, first supplied a long felt national want in this country for a more practical form of currency than the tiny silver pence, halfpence and farthings coined by the State. The Nuremberg counters or Abbey pieces, as they were called, were imported into England in large quantities, and paved the way for British traders, publicans and others, to put forth their own tokens (*pro bono publico*), which have been so aptly described as "small accommodation bills payable at sight." In these days of sounder financial administration, when this small change of the people has been superseded by the regal copper currency which is the practical outcome of it, a collection of tokens affords a wonderfully varied pictorial record of the commercial and agricultural interests of the kingdom in the seventeenth and eighteenth centuries; of historic, religious and municipal buildings, then, and mostly still existent; of men who perpetuated local benefits, or the glory of the nation; and of certain political phases through which the country passed during the

period of their issue. All these matters of such vital concern to the people, found expression in forms, either real or emblematic, on the people's coinage, together with allusions to world-wide superstitions, legends or local customs, such as have long held sway over the minds of the dwellers in certain of our shires and country towns. For instance, the pentacle, or figure of three triangles—that most effective of all talismans against witchcraft and devils—is found on a tavern token of 1668, which has, on its obverse, the familiar form of the old man whom the Israelites stoned to death in the wilderness for gathering sticks on the Sabbath; and who, for his sins, is banished to the moon—his bundle of thorns on his back and his dog by his side—to be a terrifying example to all who do any manner of work on the seventh day.

Local tradition steps in with copper halfpence of Essex, stamped with the reward of loving couples, the harmony of whose first year and day of married life had been unbroken by even one harsh dissonant note. Journeying together to Dunmow Priory, and fairly establishing their claim before a jury of young men and maidens, the truly happy pair were entitled to receive a flitch of bacon, and to be subsequently "chaired" with much attendant mirth and jollity round the village.

North of the Tweed, on Glasgow tokens of 1791-95,



LOWESTOFT HALFPENNY

we find depicted a river-god and the arms of the city; on the obverse, those quaint devices:—

"The tree that never grew,
The fish that never swam,
The bird that never flew,
And the bell that never rang,"

which, according to some antiquaries, are simply

The Media of Charitie and Change

emblems. The oak, they surmise, represents the Green, or public common of Glasgow; the fish, the Clyde and its fisheries; while they hold the bell to be symbolical of the cathedral, and the ring in the salmon's mouth, of the unity of the city. Others again attribute their origin to a legend of a frail queen consort, to whom the holy St. Kentigern pointed out the error of her ways, and whom he gently directed into the straight paths of penitence and virtue. Whether or no the citizens of Glasgow



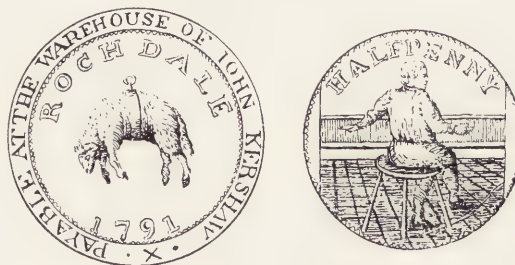
NORWICH HALFPENNY

really desired to perpetuate the memory of this fair lady of olden times is therefore a disputed question with grave doubts thrown on the propriety of so doing by the *unco guid*. None, however, would grudge the men of Coventry their tribute to the "woman of a thousand summers back, Godiva, wife to the grim Earl who ruled in Coventry," and who encircled her image on their coins with a legend so appropriate, not only of the token, but of her action, since *pro bono publico* she "took the tax away, And built herself an everlasting name." On the obverse appears the ancient cross of the town, or else the house whence Peeping Tom looked forth but for a moment's space, and then, swiftly bereft of vision, saw no more. The procession in memoriam Godivæ, which every three or seven years heralded the opening of Coventry Fair, has found its place lang syne on a shelf, labelled "old customs," and amongst other popular observances also relegated there is the festival, once held septennially at Bradford and many other English towns, in joint honour of Jason of the Golden Fleece and of St. Blasius.

The good bishop was universally acknowledged to be the patron saint of shepherds, woolcombers, spinners and weavers, and indeed has been described as the founder of the wool trade, for the not exactly convincing reason that he suffered martyrdom by having his flesh torn with iron combs. Considering, however, the extremely painful interest he evinced in this extensive British industry and the large numbers of the working population immediately brought under his protection thereby, it is not surprising that we meet with numerous portraits of this mediæval ecclesiastic on the copper coins issued in divers

counties where the manufacture of woollen goods flourished. On Yorkshire tokens he is depicted full length, with a lamb by his side, holding a book under his arm; in one hand a crosier, in the other a comb. Again we find a three-quarter figure, a book pressed close against his breast, and in the left hand a cup of wine, presumably in the act of drinking "Success to the Woollen Manufactory," which toast is writ round him. Cheshire, Shropshire, Lancashire, Devonshire and Surrey all struck medals, more or less quaint, in honour of "Bishop Blaize," as his votaries called him; though weavers seemed on the whole to prefer the more suggestive picture of a man in a loom, with either a fleece or the arms of the city, at Rochdale; and at Haverhill, found place for both shuttle and plough, as being indicative of the combined manufacturing and agricultural interests of Suffolk. The principal seaport of the county put forth tokens stamped with fishing smacks and bathing machines—the latter to attract visitors in quest of health—while its Sussex rival as a watering-place, Eastbourne, advertised the fact boldly that it was "celebrated for pure air and sea-bathing," and on the reverse of its pieces presented a view of "Fisher's Library and Lounge" for the benefit of those in search of diversion as well. Hastings laid more stress on its proud position as a cinque port, and, together with its seven allies, adopted the arms as a device, but placed them for variety between branches of laurel and palm, and showed a sloop in full sail on the reverse, with the appropriate words, "Success and safety to the Endeavour."

Inland towns, boasting the possession of fine cathedrals, ancient gateways and crosses, colleges, almshouses or jails, depicted these on the pieces current amongst their inhabitants. Noteworthy of this particular type is the series of the large public



ROCHDALE HALFPENNY

buildings of the capital, "which," to quote an old numismatist, "may exhibit to future times the forms of the structures which they bear, long after their originals shall have faded or mouldered in the dust." The great majority of these are still standing, but the prediction was certainly verified in one instance

at least, for a token of 1795 is stamped with a south-east view of St. Paul's, Covent Garden; and turning the coin over, we find the ruins of the same church with the date of its destruction by fire.

The fate of Newgate still hangs vaguely in the balance, but should it disappear, the grim building will be fitly immortalized by "monie of necessitie." So, too, Christ's Hospital, which is threatened, not with demolition, but the loss of the primary cause of its being—the merry-faced, closely-cropped English lad, who still sports the habit of an apprentice of the reign of King Edward VI. He also, bareheaded and blue coated, goes down to posterity depicted on tokens, not, sad to say, in connection with this palatial home of his boyhood, the tokens of which bear only the legend "Christ's Hospital," but as advertising the offices of Messrs. Richardson, Goodluck & Co., a firm which flourished in the days of bubble companies and lottery manias.

Traders of all kinds doubtless were glad to avail themselves of this method of publishing abroad notice of the commodities in which they dealt, and where these were purchasable, and one trembles to think, if tokens were still recognised tender, of the overwhelming flood of copper coins with which the country would suddenly be deluged. Taking Norwich, for example, we find that one "R. Campion,

Haberdasher, Goat Lane," sold such divers articles as stockings, gloves, knives and forks, all of which he notified in pictorial form on his copper pieces, which were "Current Everywhere"; fur muffs and tippets were to be had at J. Clarke's "in the Market Place"; and umbrellas, stockings, hats and gloves at "No. 2, Gentleman's Walk." An Angushire token furnishes statistics of the import of flax and hemp for the year 1796, and has on its obverse a picture of Dudhope Castle "converted into barracks," and on the other side a man working flax with a number of packages on the ground—"flax heckling," "3336 tons flax and hemp imported here in 1796. Value £160,128." The rise and fall in the prices of bread are also chronicled on coins, having on the obverse a pair of scales, a loaf in one, and weights in the other, between them "3½ lbs." "1s. worth of bread, 1795-96." "Good Lord, deliver us." On the obverse similar devices, but between the weights, "6½ lbs." "Bread for 1s. April 1796." "God be praised." The proposal to sell corn by weight is duly recorded also in the same year by halfpence stamped with a plough and harrow, and the words,

"Success to the cultivation of waste lands," and on the reverse a wheatsheaf, "Relief against Monopoly."

A large number of political tokens bear reference to the revolutionary panic in England of 1793-4, and a satirical engraver depicted the contrast between "English Slavery" and "French Liberty." On one side of the penny is a fat man sitting at a table with his hat and wig off, cutting ribs of beef, and close at hand a plum pudding, vinegar cruet, salt cellars, pepper box and plate; on the reverse, a lean Frenchman gnawing hungrily at a bone, a plate of frogs before him, an empty, cheerless-looking grate, and a number of weapons of offence and defence—sword, dagger, cutlass and pistol—hanging against the wall. The members of the so-called Corresponding Society, with its three leaders, Hardy, Thelwall and Horne Tooke, who played at republicanism in this country, were either held up to ridicule or sympathized with on coins of white metal or copper. The author of

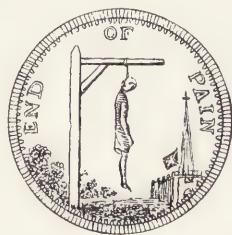
The Rights of Man, who so ably defended the principles of the French Revolution, is portrayed as hanging upon a gibbet with the punning legend, "End of Pain," an uncomfortable prophecy which was, however, not destined to fulfilment in the case of this Jacobin, of whom Pitt said: "Paine is no fool, he is perhaps right: but if I did what he wants, I should have

thousands of bandits on my hands to-morrow, and London burnt."

The bad treatment of the seamen, which was such a blot on the annals of our history at this period, met with recognition, and "Tom Tackle," rich and flourishing, patriotically brandishing a cutlass "For King and Country," adorns one side of a halfpenny, and a deplorable object with a wooden leg and crutches holding out his hat for the charity of the passers-by, with the significant words, "My country served," is depicted on the other.

Anti-slavery also found expression on tokens with an accompaniment of texts and the well-known catchwords of the party, "Am I not a man and a brother?" illustrated by a negro in a supplicating posture.

The head, in profile, of Charles James Fox, who moved the resolution in the House for the abolition of the horrid traffic in human flesh, occurs on some penny pieces; and his contemporary Pitt also appears, either in his capacity as Lord Warden of the Cinque Ports, or as "the supporter of the Constitution of Old England." The political rivals



HALFPENNY (NOT LOCAL)

The Media of Charitie and Change

are also depicted together, their two faces united, one weeping, the other laughing—"Odd fellows." "Quis rideo." Portraits there are in plenty of other notabilities; the admirals Jervis and Howe; the revivalists, Wesley and Whitfield; the philanthropist Howard, and many others were pressed into service. The stage was represented by Garrick; and a "Deserted Village" token with the words, "One only master grasps the whole domain," recalls the poet Goldsmith. The eighteenth century tokens of Dr. Samuel Johnson and earlier ones of our immortal bard should not be omitted from the above list, nor, shining as it does by reflected light, the seventeenth century piece of the Boar's Head tavern in Eastcheap, which he frequented and immortalized as the scene of Falstaff's jollities. Running this tippling house close in favour was the Mermaid Inn where were

"heard words that have been
So nimble and so full of subtle flame,
As if from everyone from whom they came
Had meant to put his whole wit in a jest!"

Johnson, however, wheedled his associates away to "The Devil," known also as "St. Dunstan's Tavern," which was situate close against Temple Bar, and there founded his celebrated Apollo Club. The seventeenth century pieces payable at this tavern represented St. Dunstan seizing the devil by the nose when he was tempted of Satan at the goldsmith's forge. Amongst its habitués were many lawyers who, when in need of refreshment, were wont to placard their chamber doors with the laconic notice, "Gone to the Devil."

Not far distant stood the King's Head, its coinage stamped with the jovial visage of King Hal, and an amusing story is told of a gentleman who had partaken too freely of the punch brewed at this well-known tavern. Reeling along, the belated toper found himself imprisoned within the rails of the

pump, and after staggering round and round for some time, he grew tired and asked of a passer-by where he was. "Over against the Chancery," was the reply. "I thought so," said he, "and the reason I think, I shall never get out of this place."

Another amusing story is revived by the token of the Black Gack in Ould Street with its device of a bombard, the leathern bottle formerly in great favour. When the Frenchmen, who accompanied Queen Henrietta Maria, returned to their own country and recounted their own version of the customs obtaining in this country they never omitted to mention that "the Englishmen used to drinke out of their bootes."

Lastly, it must not be forgotten that others as shrewd as Evelyn to see the future value of tokens began to coin them specially for collectors, and one engraver, possessed with a cynical humour, stamped pieces with a scene he considered highly *à propos* if not polite. It represented a connoisseur smoking a pipe, sitting by a table spread with medals, and an old man with a long beard standing behind him, putting on his head a fool's cap, and the words, "Token Collectors' Halfpenny," "Payable on Demand," and round the edge, "Any sums given for scarce original impressions."

Seeing, however, the vast amount of interest which may be gathered from such a collection, it is scarcely possible to agree with this view of the matter—an interest, too, which is quite apart from the technicalities of milling, mules, imitations, bad dies, etc., etc., so dear to the enthusiast who with such varieties before him

"As some lone miser, visiting his store,
Bends at his treasure, counts, recounts it o'er."

To the connoisseurs then, who, with painstaking solicitude, have filled their cabinets with tokens rare and quaint, our thanks are due for their keen appreciation of the people's media of charitie and change.

Sketches by Emily J. Druitt, from the Collection of Willson Yeates, Esq.



LONDON HALFPENNY



THE picture sales of the month have been few in number, and, with one exception, uninteresting in character. The celebrations which were arranged for the Coronation were responsible for not only a week's silence in the sale rooms, but for the postponement until next season of several collections. June is usually



the great harvest month of the fine art auctioneers, but the June of 1902 will be found to have been a very lean month indeed. Messrs. Robinson & Fisher's sale on June 5th included only one picture which calls for special mention, an example of J. S. Copley, a canvas, 88 ins. by 58 ins., containing portraits of three children of the Pelham family, which Mr. Ichenhauser purchased for 305 guineas. The late Sir Thomas Lucas, whose collection of modern pictures and water-colour drawings of the English and continental schools was sold at Messrs. Christie's on June 7th and 9th (the total of the 291 lots amounting to £9,971), bought largely from the walls of the Royal Academy, so that it may be reasonably assumed that the prices which he paid were very considerably higher than those realised at his sale. Only one price ran into four figures, *A View of Bolton Abbey*, by Copley Fielding, 53 ins. by 78 ins., which fetched 1,200 guineas. There were two early examples of T. S. Cooper, *Sheep on the Mountains*, 1854-66, 32 ins. by 40 ins., 275 guineas, and *Cattle in a River*, the landscape by F. R. Lee, 1848, 35 ins. by 44 ins., 225 guineas. *A View on the Yare*, with a wherry and figures, by J. Crome, 17½ ins. by 23½ ins., 260 guineas; a companion pair of pictures, by F. Holl, *Ordered to the Front*, 44 ins. by 36 ins., 520 guineas, and *Returned from the Wars*, 50 ins. by 40 ins., 280 guineas. These were respectively exhibited at the Royal Academy of 1880 and 1881, and were together at the Winter Exhibition in 1889. A picture ascribed to G. Morland, *Breaking the Ice*, 1792,

engraved by J. R. Smith, 24 ins. by 29 ins., realised 420 guineas; *A River Scene*, with a cottage among trees, figures and ducks, by P. Nasmyth, on panel, 14 ins. by 19 ins., 350 guineas. The pictures by artists of continental schools included an early example of Rosa Bonheur, *Ploughing*, 1854, 19 ins. by 31 ins., 410 guineas. A well-known and frequently reproduced work by Paul Delaroche, *Marie Antoinette going to Execution*, 88 ins. by 66 ins., painted in 1861, 250 guineas. This big picture was a great favourite with the late owner, who is said to have paid several thousands for it, and who is reported to have expressed his intention of keeping it until it would fetch £10,000! There were also two little examples of Josef Israels, both on panel, 11 ins. by 16 ins., *A Girl and a Young Boy on the Sea-shore Sailing a Toy Boat*, 450 guineas, and *Two Children Sailing a Toy Boat by the Sea*, 440 guineas. There were a few good water-colour drawings, but only five reached three figures, and among these were *A View near the Coast*, with a castle, figures and animals, by C. Fielding, 1833, 11½ ins. by 15½ ins., 255 guineas; *A Landscape*, with cottage by a road, sheep and ducks, by Birket Foster, 8 ins. by 12½ ins., 145 guineas; and an example of T. M. Richardson, *A View on the Hills of Loch Laggan, Inverness-shire*, 1863, 30 ins. by 50 ins., which Mr. H. Yates Thompson secured at 210 guineas.

The great sale of the month was that of June 14th, and the picture of the day—indeed, one might say of the year—was a magnificent example of George Romney, a whole-length portrait of *Miss Sarah Rodbard*, the wife of Major (afterwards Sir) Eyre Coote. She is represented standing in a landscape, resting her arms on a stone pedestal, in white satin dress, with pale blue sash, and gold fringe over her shoulder, a blue riband entwined in her hair, which falls in curls upon her shoulders, a white Skye terrier seated on the pedestal. The canvas measures 93 ins. by 56 ins. It was painted in 1784, when Romney was in the full flush of his fame, and he received 80 guineas for it; it now realised 10,500 guineas, being purchased by Messrs. Agnew & Sons. This is by far the highest amount ever paid for a

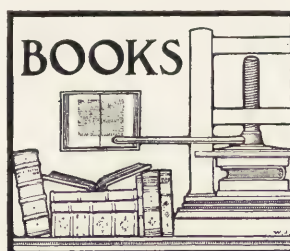
In the Sale Room

single figure by Romney. The same amount was paid in 1896 for the fine Romney picture of the *Two Ladies Spencer*. There were several other important Romney's in the sale which included *Miss Rodbard's* portrait, notably a picture containing portraits of *Miss Cumberland* (afterwards Lady Sophia Bentinck) and *Miss Sophia Cumberland*, daughters of one of the artist's earliest friends, the dramatist Richard Cumberland: the elder child, in pink dress, holding one of her father's plays, "The Fashionable Lover," open, in her lap; her younger sister, in green and white dress, on canvas, 30 ins. by 25 ins., 790 guineas. This picture was painted about the time of the production of the play, namely, 1772, so that it is an extremely interesting example of Romney prior to his sojourn at Rome; another comparatively early picture was that of *Lady Frances Alicia Benson*, in yellow dress and red cloak trimmed with ermine, 29 ins. by 24 ins., 900 guineas; and a portrait of *Capt. Alexander Forbes*, of the Royal Horse Guards, in uniform, 30 ins. by 25 ins., realised the very high price—for a male portrait—of 310 guineas. There were a few important examples of Sir H. Raeburn, chiefly of men, *Lieut.-Col. W. M. Morrison*, of the 7th Dragoon Guards, in the uniform of a major, painted in 1814, 35 ins. by 27 ins., 800 guineas; of *Alexander Campbell, Esq.*, of Hallyards, in dark green coat and yellow vest, 29 ins. by 24 ins., 350 guineas; *Lord Glenlee*, in dark dress with white stock, seated in an arm-chair by a table, 87 ins. by 60 ins., engraved by Walker, 650 guineas; and *Mrs. Machonichie*, in white dress with yellow scarf, seated in a landscape, holding her child in her arms, 50 ins. by 40 ins., 250 guineas. Very few of the other pictures in this sale call for special mention; the following, however, may be noticed: Sir Noel Paton, P.R.S.A., *Mors Janua Vitae*, 46 ins. by 29 ins., 305 guineas; Sir E. Burne-Jones, *The Wheel of Fortune*, 60 ins. by 28 ins., one of at least three big pictures with this title, 1,100 guineas; Lord Leighton, *Phryne at Eleusis*, from the Royal Academy of 1882, 86 ins. by 48 ins., 370 guineas—as against 260 guineas paid for it in the artist's sale in 1896; P. Nasmyth, *A Woody River Scene*, with old stone bridge, two figures and a donkey on a road, 26½ ins. by 35½ ins., 760 guineas; and A. Cuyp, *A Mountainous Landscape*, with two cows lying down in the foreground, figures among ruins in the middle distance, a river on the right, 42 ins. by 60 ins., 550 guineas.

The picture sales of the third Saturday in June and of the following Monday (June 23rd), were made up, as was that of June 14th, of property from various sources; but neither sale included anything of first-

rate importance. In the earlier of the two sales, however, was an interesting little picture by T. S. Cooper, *A Cow, Ewe and Lamb, on the Bank of a River*, painted on panel in 1858 (7½ ins. by 11½ ins.). This was presented by the artist to the late Miss Amy Sedgwick, on the occasion of her first benefit at the Haymarket Theatre, 1857; it now sold for 58 guineas. Miss Boyd's small collection, sold on the Monday, included several drawings by T. S. Cooper, notably *Five Cows in a Pasture*, 13 ins. by 16½ ins., dated 1839, 55 guineas. A drawing by J. Ruskin, of the head of a lady in blue dress, 20 ins. by 12½ ins., realised 125 guineas; and a very interesting collection of about 96 drawings, mounted and bound in eight volumes, showing the costumes, manners, and customs of the latter part of the eighteenth and earlier part of the nineteenth centuries, was bought by Mr. Sabin for £290. The collection comprised a large number of works by T. Rowlandson, and drawings by (or attributed to) Alken, Burney, Deighton, Downman, Gainsborough, Hoppner, Morland, Sandby, Wheatley, and others, and altogether it formed a series of the highest interest, artistically as well as socially.

It would certainly seem that the days of successful book-hunting are over and gone; that the chance of



discovering a rarity is now reduced to the very smallest proportions, even if it has not entirely disappeared. In the ordinary acceptance of the term a "book-hunter," as distinguished from a collector of books—the

difference being great—is an enthusiast who haunts small shops and prowls about alleys, pestilential for choice, as he is the more likely to have a monopoly, in the hope of picking up some unconsidered but, in reality, valuable trifle, for much less than it is reasonably worth. No typical book-hunter would dream of paying full value for anything, nor does he like to have his quarry brought to his notice. He prefers to discover its lurking place for himself, to hunt it down for himself, and to be able to mortify his friends, like minded unto himself, with a sight of it—all this at the maximum of trouble and the least possible expense. In his opinion to give a commission to a bookseller is merely to hunt by proxy; to pay by cheque, an aristocratic method of liquidation altogether foreign to the nature of the true republican brother of the chase.

It is to be feared, however, that the republican

brotherhood is in imminent danger of extinction through sheer *ennui*. The most reckless and ignorant marine store dealer, whose shop was once a paradise, has now become cautious and learned to a degree, and all through the unsportsmanlike action of the newspapers, which persist in giving information away. On the staff of every London paper of the least importance, there are one or more ghouls who infest auction rooms, and batten on prices which, when digested, are let loose, so to speak, to find their way into every mansion and cottage throughout the length and breadth of the land. All this is pitiable. The country is full of traps in the form of statistics, so that it is next to impossible for the smallest bookish mouse to escape. For instance, it was recorded in March last that someone had paid £222 for a pamphlet by Charles Lamb, called *The King and Queen of Hearts with the Rogueries of the Knave who Stole the Queen's Pies*. Although dated 1809 the auctioneers explained that this was probably a misprint for 1806; but for the newspapers this small mouse of a "King and Queen of Hearts" would have slipped away into the obscurity from which it ought never to have emerged.

As it fell out, the payment of the sum of £222 was held up as an example of human folly, which it was, of course, the duty of everyone to take advantage of, if he could. The news was wafted to the poles, with the result that in June last another copy of the pamphlet made its appearance at Sotheby's. It proved to be dated 1806; it was, in fact, the hitherto unknown first issue, and realised no less than £240. What will become of the pamphlet that sold for £222, under the mistaken belief that the date was an error, it is impossible to say. Probably the value has depreciated considerably, so great a distinction is there between one edition of books of a certain kind and another. At the same sale two other works by Lamb realised high prices, viz., *Tales from Shakespeare*, 2 vols., 1807, in the original half binding, £25 10s., and the *Essays of Elia*, first issues of both series, in the original boards, £59. Publicity is responsible to a vast extent for such prices as these, which, though satisfactory enough in their way, are as gall and wormwood to the book-hunter, who can remember the time when "sweet seclusion from the world apart shower'd blessings o'er his head."

This same sale of June 3rd and four following days, though of a miscellaneous character, was very important, the 1,334 entries in the catalogue realising £11,828. A book entitled *The Famous Victories of Henry the Fifth*, 1617, though not belonging to the original edition, brought £197; Fewterer's *Myrrour*

or *Glasse of Christes Passion*, printed by Robert Redman in 1534, £120; Bunyan's *Holy War*, 1682, in old calf, £149; a much cut-down copy of the *Compleat Angler*, 1653, £222; and Blake's *Songs of Innocence and of Experience*, on fifty-four leaves, 8vo, 1789-94, £216. It will be remembered that in November, 1901, a copy of this last-named work sold at the Ellis sale for £700, but that had certain peculiarities which rendered it practically unique. One record price among several obtained at this sale remains to be noticed. The Kelmscott *Chaucer*, on vellum, one of thirteen copies, realised £520, being £10 more than the sum brought by the Ellis copy.

The late Mr. Henry Squire's library, sold by Messrs. Puttick & Simpson, though good of its kind, was not of much importance or interest. It contained, however, one book that had not been seen in the auction rooms for many years, viz., Samuel Rowlands' *A New Yeeres Gift*, a black letter work printed at London in 1582. This realised £41. Passing on to the collection of Americana formed by Mr. Marshall Lefferts, of New York, we find ourselves in the very midst of one class of fashionable books of the day. The 337 "lots" in the catalogue brought £3,800, a sum which testifies to the extreme and ever increasing importance of works, no matter when printed or in what language, which relate to what were once the provinces of New England and are now the United States of America. The search for books of this kind is incessant and widespread, and they are becoming scarcer every day.

Mr. Lefferts' collection, or rather, the remaining portion of it, was sold at Sotheby's on the 9th and 10th of June. The first book to attract special attention is John Eliot's translation into the Algonquian Indian tongue of the Holy Bible, printed at Cambridge (Mass.) in 1663, 4to. This was one of the twenty copies containing the dedication to King Charles II. sent over to this country for presentation purposes, and seeing that eleven of them are in public libraries, it is rather surprising that no more than £370 was realised. Lord Hardwicke's copy realised £580 in 1888, and though of better quality, time should have annihilated the difference in price. The book was perfect, the leaf of contents having been supplied more than thirty years ago. There are, however, several varieties of this Indian Bible, and all are not of the same importance. Still, even so, one cannot help thinking that £370 was a small sum to pay for a work of such historic interest. John Eliot was "the Apostle to the Indians," the first missionary who found his way to the happy hunting grounds of the red man.

Budd's *Good Order Established in Pennsylvania*

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and *New Jersey*, 1685, is notoriously an extremely scarce work. A copy with two leaves in facsimile realised £125 on this occasion, and may have been worth it. Budd settled in New Jersey in 1678, buying 5,000 acres of land at the price of £100, which is rather more than fivepence per acre. Another very scarce work—a mere tract—is Captain John Smith's *Map of Virginia*, published at Oxford in 4to, 1612. The first portion was written by Smith "with his owne hand," as he states in his *Generall Historie*, and consists of a description of the country, its soil, and productions, with a full account of its native inhabitants. This survey is not only interesting, but useful in many respects, especially when associated with William Hole's large folding map. The copy sold on this occasion was not immaculate, but it realised £120 notwithstanding. Among universally high prices obtained at this sale the following are especially noticeable. Lederer's *Discoveries*, 1672, 4to, £120 (morocco super extra); Gabriel Thomas's *Historical Account of Pensilvania*, 1698, small 8vo, £109; *Indian Wars in New England*, the five rare folio tracts, 1675-7, £125; and the *General Laws of Massachusetts*, 1672, folio, £105.

The 11th and three following days of June witnessed the dispersal of a large number of important books and manuscripts from the old library of Sir Andrew Fountaine, of Narford Hall, Norfolk. Upwards of £10,700 was realized for the selection, which included a considerable number of English books and tracts, chiefly works of the poets and dramatists of the sixteenth and seventeenth centuries. Works of this kind have recently attained a very high position; indeed, it would not be any exaggeration to say that they are now the rage. The reason of this will be obvious when it is stated that the bookman has at last fully realized that "Literature" is, after all, the chief quality to be desired in a book; scarcity and condition are, in reality, but auxiliary to this cardinal virtue of merit. At one time this was not so. Scarcity seems to have been the chief good, while fashion and not criticism exalted one author at the expense of another. It is pleasant to reflect that this artificial distinction is rapidly passing away.

The outcome of the higher criticism is, however, anything but pleasing from one point of view. It has added enormously to the value of books by favoured authors. In many respects the Perkins library, sold in July, 1889, was almost an exact counterpart of this Fountaine selection, but at that time the old order of things prevailed, and scarcity *quâ* scarcity ruled the roost. The Perkins copy of *The Merry Devill of Edmonton*, 1608, 4to, realised

but £14; the Fountaine copy brought £300. This play has been attributed to Shakespeare, but was more probably written by Antony Brewer. However this may be, its literary ability plus excessive rarity accounts for the very great increase in price. Another scarce piece entitled *A most pleasant Comedie of Mucedorus the Kings Sonne of Valencia*, 1615, small 4to, brought £80. This is scarce, too, but the real reason why it realised so much was because it was at one time also attributed to Shakespeare. The great dramatist may have had a hand in its production; it is impossible to say. Certain it is that the glamour of his name always excites a fierce competition.

So also if we turn to the minor dramatists of the Elizabethan and later ages, minor that is to say when compared with the Swan of Avon, we see precisely the same force at work. At the Perkins sale Massinger's *Fatal Dowry*, 1632, sold for a guinea, while the Fountaine copy, better certainly, but not superlatively so, realised £14 5s. In 1889 the same author's *A New Way to pay Old Debts*, 1633, brought 22s. as against £20, and *The Old Law, or a New Way to please You*, 1656, 39s. as against £19 10s. John Lyllie's *The Woman in the Moone*, 1597, is now good for £120, and Thomas Middleton's *Your fine Gallants* (1607), for £100. Only rich men can indulge in original editions of the old English dramatists; at one time, and that only a dozen years ago, almost anyone could have formed a representative collection at small expense.

The Fountaine catalogue was, however, rich also in many other works which invariably command high prices. A presentation copy of Wycherley's *Miscellany Poems*, 1704, on large paper, brought £105; Boccaccio's *Falle of Princis*, printed by Pynson in 1494, £435; and the first edition of Dante's *Divina Commedia* having Landino's commentary, Florence, 1481, £325. An old Anglo-Norman manuscript on vellum treating of chess and other games realised £800. It was about six centuries old. Each page to leaf 146 had a drawing of a chess-board in black and white with the men painted in gold and red. Many of these diagrams seemed to be primitive problems; serious, complicated, and headache-giving inventions of the thirteenth century, when monkish Masters laid conundrums for one another, and met, perhaps once a year, to compare their notes. This was in every respect a manuscript of a most unusual type, which a scientific chess player of the present day would delight in the possession of.

While on the subject of manuscripts attention may be called to several very important works of this

class, which were sold during the month. On the 2nd of June the original MS. of Keats' *Cap and Bells* realised £345 at Hodgson's, and a few days later two MS. poems by the same author brought £69 at Sotheby's. The "Cap and Bells," which will be found printed in Mr. Buxton Forman's edition of Keats' *Works*, has been dismembered since it was seen by that gentleman some years ago, and now consists of 24 leaves only. Keats seems to have composed 88 stanzas, and then to have abandoned the work thus left unfinished. Of the two poems one consisted of three stanzas of six lines each, commencing—

"Unfelt, unheard, unseen,
I've left my little queen,"

while the other had three verses of twelve lines each, being the celebrated "Hymn to Apollo," written on three sides of four 8vo pages. The two poems came from the collection of the late Mr. Townley Green, R.A., whose mother was very intimate with the family of the poet.

The Cleveland library sold at Sotheby's on the 16th and 17th of June was disappointing, the only work of real importance being a copy of the Abbé Banier's translation of *Les Métamorphoses d' Ovide*, published at Paris in four vols., 4to, 1767-70. This was a beautiful book, with the portraits and plates in several states for the most part. It included also the etchings, which are extremely rare. The sum paid on this occasion was £300, not a record price by any means, as M. Marquis's copy sold at Paris some years ago for 13,000 francs, and that does not seem to have contained the etchings, though the plates were in proof state. The truth is that works of this class must each be dealt with by reference to what it contains. Illustrated French books of the eighteenth century were produced with many variations, which the artistic spirit of that age seems to have demanded, and not infrequently the original drawings were bound up as well. Many of these books are consequently unique in the sense that no two copies are exactly alike.

The only other sale that it is possible to deal with now is that of the library of Dr. Joseph Jackson Howard, whose death has been recently reported. Dr. Howard, Maltravers Herald Extraordinary, was well known as the editor of the *Miscellanea Genealogica et Heraldica*, and may be recognised as one of the most learned genealogists this country has produced. With energy untiring and industry unparalleled, he had filled hundreds of volumes with corrections and annotations of the utmost value to students like-minded with himself. And yet the books did not realize a large sum—a mere matter of £1,500 or so

for over 1,000 "lots." Individual prices were, it is true, higher than are usually obtained for similar works, but that is the utmost that can be said for a library which, though useful to a few, would be and was regarded with indifference by the many. We might almost be excused for thinking that knowledge, industry and enterprise were wasted in this world of letters had we not been assured by history, and possibly also by experience, that each of these qualities is to itself a world apart.

In the May number of this Magazine we recorded the death of Dr. John Lumsden Propert. Those, therefore, who had had no previous acquaintance with that eminent connoisseur's collection, examined it with interest on its appearance at Christie's in the early part of June. The objects of art it contained were just

those which a man of refined taste and moderate means would acquire. Few were remarkable, most were of high quality.

The chief attraction of the collection lay in the fine series of old Wedgwood portrait medallions, vases and plaques. This collection should be compared with that of Mr. Arthur Sanderson, on which an article appeared in our October number. The old Wedgwood, which formed 140 lots, was reserved for the third day of the sale, and realised upwards of £4,700. The series of 192 portrait medallions were absolutely unique. When we remember that Wedgwood only produced 229 separate portraits, and take into consideration the great historical value of the portraits, especially of the celebrities contemporary with the great potter, it cannot be said that the £1,500 paid for the collection, which was wisely sold together in one lot, was excessive.

While dealing with this subject we cannot refrain from suggesting that where paintings are unobtainable, deficiencies in the National Portrait Gallery might possibly be supplied by means of these portrait medallions. It is said that there is not at the present time a sufficient appreciation of Wedgwood's productions. The prices at this sale, however, showed that collectors are still willing to pay good prices for really fine specimens. Three medallions, Venus and Adonis and Cupid riding upon a swan, white relief upon a black ground, sold for £52 12s., and an oblong frame containing twenty-one medallions, including a large central oval of three boy Bacchanals, reached



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£126. A fine plaque, entitled, *The Marriage of Cupid and Psyche*, fetched £26 5s. The famous cameo from which Wedgwood, for the Duke of Montagu, made this plaque, was one of the Marlborough gems, and at the dispersion of that collection in 1899 was purchased for £2,000, and left this country to find a resting place in the ever-increasing Museum of Fine Arts at Boston. Of the other plaques the *Townley Medusa* sold for £94 10s., and the *Nine Muses*, a plaque of unusual size, measuring $7\frac{3}{4}$ by 25 ins., for £262 10s.

None of the vases made remarkable prices except the Portland vase. This fine and early example of Wedgwood's masterpiece was presented by the great potter to Apsley Pellatt. The body is dark slate-blue, a colour which the potter took infinite pains to produce, the reliefs are white of a perhaps unnecessary bluish tinge. It was bought at the record price of £399 by Mr. Rathbone. These early copies of the Portland vase so seldom come into the market that former prices are worth recording. In 1849 a copy was sold for £20, and in 1856 that belonging to S. Rogers for £50. £173 was paid for a copy in 1872, £199 10s. for one in 1890, and in 1892 a fine specimen in the Holt collection realised £215 5s. The world-famed Portland vase, now in the British Museum, was, it is interesting to note, discovered in a tomb near Rome in the sixteenth century, and after being for years in possession of the Barberini family, was brought to this country by Sir William Hamilton, who sold it to the Duchess of Portland. At the sale of the duchess's collection in 1785 the vase was bought for £1,029 by the third duke, whose son placed it in the British Museum, where in 1845 it was wantonly broken in pieces. It has, however, been successfully mended, and now stands in the gem room of the Museum. Though Wedgwood intended to produce fifty copies of the vase it is doubtful if more than twenty original ones are at present in existence, and as these differ in quality, whenever a fine specimen like the present appears, it is sure to command a high price.



Rome. The design, which was most elaborate, showed the Napoleonic N, supported by cherubs,

An interesting piece of historical lace was sold at Christie's early in June, consisting of a fine flounce of old Brussels. It had been made for the christening of Napoleon's infant son, the king of

amongst the motifs. This piece, which fetched £120, was at one time in the collection of Mrs. Alfred Morrison.

A very fine court train, also of Brussels lace, was sold on the same day for £140. This measured 3 yds. 32 ins. by 3 yds. 4 ins.; the design, foliage in the centre with pansy and convolvulus border. Considering its great size and fine condition the price was very moderate. Brussels flouncing in varying widths realised the following prices: 11 ins. wide $8\frac{3}{4}$ yds. long, £12; 15 ins. deep in the well known love-knot pattern, averaged 10s. a yard.

Brussels appliqué handkerchiefs realised 2 guineas each, while one of point d'Alençon fetched 13 guineas.

A pair of fine old Brussels lappets reached £10, and an old Brussels veil, with the Prince of Wales' feathers in the design, cost £8.

Venetian raised point is so much sought after that the price is always high. £24 was paid for a fine Italian rose point square, measuring 25 ins. only—about £1 per square in., being assuredly a high rate. £350 was realised by a point de Venise flounce, 4 yds. in length, 11 ins. deep. The design was very fine in arabesque figures, animals and birds being introduced. Another length of Venetian point, only $4\frac{1}{2}$ ins. wide, reached £15 per yard. This high priced piece was 5 yds. 21 ins. in length. Some very narrow Venetian, measuring only $2\frac{1}{2}$ ins. wide, the complete length being only 24 ins., fetched £2 10s.

Of the shaped pieces in Venetian point, perhaps the finest was a panel of rose point, 20 ins. deep and 43 ins. long, which was sold for £38; for another panel, 20 ins. by $25\frac{1}{2}$ ins., £26 was paid; even panels measuring only 4 and 8 ins. respectively in width, fetched £19 10s. and £18.

A rose point fichu, 59 ins. long by 13 ins. deep, realised £38; a cap crown, £4 10s.; a berth, only $1\frac{1}{4}$ yds. long, $7\frac{1}{2}$ ins. deep, with two small pieces to match, £5 5s.

Another splendid point de Venise berth, 2 yds. long and 7 ins. at the greatest depth, ran up to £150.

Of point d'Alençon and Argentan the finest was an Alençon panel, 44 ins. long and 17 ins. deep; this piece fetched £42. A very fine length, with a graceful floral design tied with ribbons, ran up to £46. There were but $2\frac{1}{2}$ yds., the depth of the lace was 14 ins. A beautiful point d'Argentan lappet was bought for £7.

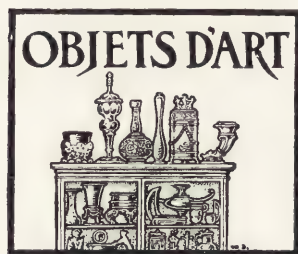
Of the English and Irish laces, a Buckingham flounce, 7 ins. wide, fetched £1 per yard; a Honiton appliqué flounce, 10 ins. wide, only 5s. 6d. a yard, though the length measured 60 yards.

Honiton guipure commanded a better price; a length of $4\frac{1}{2}$ yds. 10 ins. deep, fetching £32. A fine Irish Youghal point apron fetched £11; the design was a reproduction of point de Venise; a Youghal collar in vandykes and cuffs to match fetched £3 10s.

There was little black lace sold, and no high prices were realised; two flounces of fine Chantilly, measuring 3 yds., of 12 ins. depth, and $5\frac{1}{2}$ yds., of 6 ins. width, realising together only £15.

A Chantilly scarf, with beautiful floral design, $2\frac{1}{2}$ yds. long and 25 ins. wide, reached £6 5s.

OWING to the death of Frau Schulrath Mützell, an interesting collection of curios came under the



hammer at Lepke's Art sale-rooms, Berlin, recently. The collection contained, besides many unique antique objects, a quantity of richly carved Renaissance furniture, numbers of Chinese bronze idols, French bronzes, chased

silver of the seventeenth century, miniatures on ivory, old prints and copper-plate engravings, etc., etc. The prices paid were, on the whole, very low, and a few of the lots were bought in, there being so little competition in the bidding. Collectors of pewter drinking vessels, old silver and carved oak chests, picked up bargains at this sale, for the prices realised were, in many instances, ridiculously low. A high pewter tankard of conical form went for 21s., and only 2 guineas was given for a similar one with the arms of Saxony engraved on it. A unique specimen was one of slightly curved conical shape, with flat lid—unique, in that the body of the tankard is decorated with fine engravings, executed with a diamond, the work of Friedrich Freiherr von der Trenck, when in prison. For political reasons he was thrown into the dungeons at Magdeburg by Frederick the Great, and to pass away the time decorated this tankard, which was provided for his drinking water. The body of the tankard is divided into five vertical spaces, which are again divided by horizontal lines into smaller spaces, making in all fourteen in number, in each of which is beautifully engraved a satire on some allegorical subject in picture and verse. The base of the pewter tankard, the body and lid, are also decorated in the same manner. The family arms, with the inscription, "Anno 1763, 13th August, Lorentz et Trenck joints pour toujours," are engraved inside the lid. This interesting curio, in the pewter line, was sold for £9.

A large pewter dish, with an inscription in Hebrew round the edge, fetched £1 7s.

The miniatures painted on ivory went for even lower prices. An extremely fine portrait of Madame de Sevigné only fetched 15s.; a similar one of the Empress Josephine was knocked down for 7s., and even the portrait of Napoleon I., framed in tortoiseshell, only brought in 8s. A portrait of the Duchess of Devonshire, and another of the Duchess of Northumberland, sold respectively for 27s. and 35s., whereas three fine specimens, of French miniature painting, representing Marshal Ney, Murat and Napoleon I., in one frame, sold for £3 13s., which, in comparison with the other prices, was considered a better result.

The sale was rich in French bronzes. *La Coquetterie*, after one in the Sèvres Museum, was knocked down for 5 guineas. Only £32 was given for a fine bronze set in Louis XVI. style, consisting of a clock and two candelabras, each for nine candles, the clock in the form of a pedestal, on which leans a graceful female figure; the candelabra in the shape of vases, and decorated with a Bacchanalian subject, after Clodion. Height of clock, $2\frac{3}{4}$ feet, and that of candelabra, $3\frac{1}{4}$ feet. Three beautifully modelled figures, *Priestesses of Bacchus*, after Carrier Belleuse, went for £25 10s., and £11 15s. was the price paid for a statuette, after Drouot, on a revolving socle, called *The Echo*. A fine Louis XVI. clock was secured for £30 10s., and £60 paid for a pair of $3\frac{1}{2}$ feet high Empire candelabras, for twelve candles, on cylindrical socles, decorated in high relief. A winged and draped female figure holds the candlesticks, six of which are in the form of swans, and the other six in the form of maskers. The Chinese bronze gods fetched very low prices, rarely going higher than £5.

The collectors of old oak found some fine specimens at this sale, and took care to secure them, taking advantage of the commercial depression. A Renaissance oak chest, with seat and back carved with allegorical and hunting scenes, sold for £3 10s., and only 5 guineas was paid for a Nuremberg oak cupboard, inlaid with ash and maple, and handsomely carved, in high relief, with angels' heads and garlands of fruit and flowers. A Renaissance oak sideboard, also carved in high relief, with biblical subjects, figures forming pilasters, was sold for £52, and £23 was the price willingly paid for an oak chest dated 1640. A fine piece of carving was that on a large oak bench, with canopy, biblical subjects and heraldic devices decorating the front, sides and canopy. Height, $6\frac{1}{4}$ feet, and length, $4\frac{3}{4}$ feet. It sold for £34.

There were some interesting specimens of antique

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silver. The following are a few of the lots:—A conical-shaped silver cup of the seventeenth century, weighing $4\frac{1}{2}$ ozs., and chased with flowers and birds on the bowl and base of the foot, was sold for £4, and for a pair of similar cups of the same period £7 10s. was paid. £8 5s. was given for a Louis XVI. tankard, with ivory handle, leaves forming the lid, weight $22\frac{1}{2}$ ozs.; and £3 16s. for a Louis XIV. silver snuff-box, in oval form, on four feet, beautifully chased, weight $7\frac{3}{4}$ ozs. A richly chased silver tureen, with lid and stand, in Louis XVI. style, sold for £7 10s.; weight, $33\frac{1}{4}$ ozs. £13 was paid for a silver incense vessel, with perforated lid, richly chased with angels' heads, and weighing $33\frac{3}{4}$ ozs. Four French coloured engravings, by Bouillière, after Lagrenée, went for 12s. only, and a set of Delft vases, decorated with coloured figures on blue ground, sold for £2. An embossed brass dish, with a representation of the "Fall of Man" at the bottom, really a fine specimen of embossed work, was secured for 17s. £11 5s. was the price paid for an old English mahogany clock, with brass mountings, the dial plate also of brass, and richly chased.

Amongst the French furniture, an Empire suite seemed to be fancied the most. It consisted of a large sofa, with looking-glass back, the frame ornamented with Greek gods and heroes, two high consoles with mirrors, and two easy chairs; the suite was sold for £31 15s. A 6 feet high glass painting, subject, *Saint Elisabeth distributing Alms to the Poor*, fetched £21; and for only 16s. a pair of pistols with percussion fire-locks were secured, the walnut-wood stocks, carved and decorated with brass mountings, and the barrels richly chased—this price seemed ridiculously low. A gold châtelaïne, set with garnets, in six different parts, went for £3, and a brown Raeren jug, with a representation of a peasant's dance (after H. S. Behan) on the body, 9 ins. high, fetched £1 16s. Two coloured prints, by C. Watson (after R. E. Pine), subjects, *Hamlet* and *The Storm*, sold for 35s.



THE stamp sales of June present no features calling for comment, the lots included in the auctions being made up mostly of common-place stamps with a few more or less defective rarities. In the ordinary

way the June sales close the season, but this being Coronation year, the auctioneers seem to think it worth while to keep the hammer going for another

month, presumably with the view of giving coronation visitors of the philatelic persuasion an opportunity of spending their spare cash.

THE coin sales this month, of which there have been two, both held at Messrs. Sotheby's rooms,



have been singularly rich in colonial coins and tokens. The first sale, held on June 9th and 10th, included a large collection of English tokens of the seventeenth and eighteenth centuries, also a highly interesting lot of Cin-

galese coins and tokens, covering the whole period of the Dutch occupation of that island, with the addition of some native coins, and some issued by the Portuguese prior to their expulsion by the Dutch. Though many of these pieces were catalogued as unique, yet the prices in no case exceeded a few pounds, while the majority of the lots were computed in shillings. A very early massa of Codaganga Deva, similar to one described by Rhys Davids as unique, fetched £1 4s., and six pieces of old silver fish-hook money £1 1s., £1 5s. being paid for two similar pieces in gold. Some fine examples of coins struck by the Vereenigde Ostendische Compagnie during the Dutch occupation of Ceylon in the seventeenth and eighteenth centuries, many bearing their monogram, *VO*, and some with the Portuguese arms, only made £1 in all. The tokens sold better, as a set of five coffee tokens went for £1 17s., and eight tokens of leading commercial houses early in last century, made £1 18s. On the same day a small collection of obsidional coins sold fairly well; a Mary I. "fine sovereign" fetched £7 12s. 6d., and a mixed lot, including a very fine Queen Anne farthing, went for £2 4s.

The same firm sold, on the 17th and 18th, the remarkably complete series of coins and tokens of the British possessions and colonies belonging to Colonel Leslie Ellis, who is abandoning that part of his collection. The first day's sale included a unique series of Anglo-Hanoverian coins, comprising 117 lots, which were first offered *en bloc*, but as no bidder was forthcoming, they were sold *seriatim* for fair prices. It is certainly to be regretted that this most interesting series, covering as it does the whole period from 1715 to 1837, should not have been acquired for some museum or public institution. The 117 lots averaged about 18s.

On the same day some high prices were made for

Isle of Man and Channel Islands coins; an almost unique pattern half crown in silver of the former, with the Stanley crest, an eagle on a cap of maintenance and the motto "sans changer" and date 1725 on the obverse, and the crest of the island, the triune legs, and explanatory motto "quocunque gesseris stabit" on the reverse, fetched £59. Of the other two known examples of this rare coin, one is in the National Museum, and therefore hardly counts; the other is in the cabinet of Mr. Murdoch, the great collector.

A Channel Islands five shilling token in silver struck over a Spanish dollar, Bishop de Jersey & Co. and a shield of arms on one side, and Bank of Guernsey, 1807, on the other, fetched £22. Some good prices were given for early Indian money, an old Bombay rupee, with the shield-of-arms of the Merchant Adventurers' Company on it, going for £9 2s. 6d., and a pice and half-pice proof, each with the same company's bale mark stamped on it, and dated 1792, for £7 5s. Another rupee, also of Bombay, dated 1678, and inscribed "By authority of Charles the Second, the rupee of Bombaim," from the Leycester cabinet, sold for £14 5s. An Indian eight real silver coin of the reign of Elizabeth, 1600, from the Bieber collection, fetched £8 15s.; a four real piece, also in silver, of the same reign fetching a similar price; while the two and one real coins in copper of the same reign made £4 12s. 6d. and £4 respectively.

A rupee, half, and quarter, of Prince of Wales Island, 1788, fetched £10 10s., the rupee alone accounting for £6. A Sumatra pattern two Keping piece, 1787, bearing the arms of the United East India Company, sold for £5, and another pattern of the same coin and date, bearing the Company's bale mark, fetched £4 8s. A Hong Kong pattern dollar, 1867, fetched £11, and another, of different design, £5. A probably unique series of Griquatown money, consisting of a tenpenny and fivepenny piece in silver and a halfpenny and farthing in copper, all bearing the device of the flying dove with the olive branch in its mouth, made £17 10s., the silver coins fetching £9 5s. and the copper £8 5s.

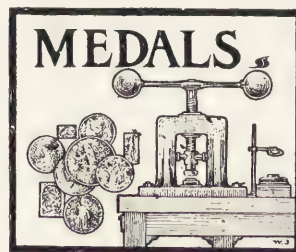
£25 was paid for a Bermudas sixpence, and £8 15s. for a twopenny piece, which compared badly with the £135 paid for the full set at the Montagu sale. A Jamaica dollar of Ferdinand VI., counter-marked and subsequently stamped G. P. by the French for use in Guadaloupe, fetched nearly £10, and £6 6s. was paid for a similar coin counter-marked G. R.

The best price of the two days was furnished by the early American settlement coins, when £145

was paid for a Baltimore sixpence, which, among other reasons for this high price, offered the unique instance of the effigy of a subject being allowed on an actual coin, which permission was, in this case, granted by a patent dated June 20th, 1630. Another high-priced American coin was the Carolina cent, 1694, bearing the inscription, "God preserve Carolina and the Lords Proprietors," which fetched £15 5s. A proof halfpenny of the Copper Company of Upper Canada, 1794, sold for £11, from the Montagu and Deakin collections. A silver proof of one of Myddleton's issues of the British settlement of Kentucky fetched £4 10s., and a penny bank token of the Bank of Montreal, 1838, £5 2s. 6d.

At Christie's on June 23rd, when the coins and medals of the late General A. W. H. Meyrick were sold, the two best prices were £134 8s. for a beautifully-executed gold medal by the great Simon, of Henry Scobell, Clerk to the Parliament, and Council under the Commonwealth; and £42 for a pattern five-guinea piece of George III. by Tanner, 1773.

MESSRS. GLENDINING, in addition to realising good all-round prices at their sale of war medals on June



12th and 13th, had the distinction of capping the £530 paid at Christie's for a group of Peninsular decorations awarded to Major-General Sir James Wilson, K.C.B., by £70; the sum of £600 having been bid

for another Peninsular group awarded Lieut.-Colonel Russell Manners, C.B., 74th Foot. This remarkable series consisted of the Gold Cross inscribed for Fuentes D'Onor, 5th May, 1801, Badajoz, April 6th, 1812, Ciudad Rodrigo, 19th January, 1812, and Orthes, 27th February, 1814; the Gold Medal for Fuentes D'Onor, with clasps for Badajoz and Ciudad Rodrigo, the Peninsular War medal with three bars, Busaco, Salamanca, Toulouse, and the gold badge of a Military Companion of the Bath. The recipient finished his military career in command of the same regiment in which he entered the army as an ensign in 1791, though he also saw considerable service with the Bombay army.

An interesting military memento, though not a medal, was the King's Color and Regimental Color, richly embroidered in silk, carried by the 102nd Regiment in the time of George III. This regiment was raised by royal warrant, by Sir David

DELIA IN TOWN

Painted by Geo. Morland

Engraved by J. R. Smith

From a Colour-print





DELIA in TOWN.

With beautiful Form and sparkling Eyes
To Town, the rural Delia flies
List gentle Nymph to what, I say,
Let Prudence guard thee on thy way!

Alas, too many a simple Maid
Hath been by cruel Arts betrayed
Then quickly seek thy native Grove
The Seat of Innocence and Love.

London published February 12th 1788 by J. R. Smith N^o 31 King St. Covent Garden.



In the Sale Room

Wedderburn in 1760, and disbanded at the peace in 1763. It is now represented by the Royal Dublin Fusiliers. The price realised was £25.

A general officer's gold medal for the capture of Seringapatam, 4th May, 1799, made £26; while a portrait by Thomas Phillips, R.A., of a general officer wearing the medal by a red and blue riband, was bought for £3 less.

The Indian medal, with three bars, awarded to a native, made £33. A Naval General Service medal, with three bars, Acre, 30th May, 1799, Nile, Egypt, together with Davison's medal for the battle of the Nile, both to the same officer, fetched £40; the same officer's gold medal for Egypt was sold in these rooms in December. Another medal for boat service, to a midshipman, made £40, and another £22 10s. The highest price given for a medal of the just concluded Boer War was £4 12s. 6d. for one with six bars, in an unusual combination.

A full-sized North American Indian chief's medal, with the bust of George III. on one side and the royal arms on the other, fetched £16.

£5 10s. was paid for an interesting royal souvenir in the shape of a Waterloo medal, with the edge impressed "The Master of the Mint to H.R.H. the Duke of Kent, K.G.," in a mint state. One of the scarcest Military General Service medals is that with one bar for Sahagun alone, of which there were only fifteen issued. An example of this rarity made £42 at this sale, while just half that sum was realised by a medal with two bars—Chateauguay, Fort Detroit.

A regimental medal of the 18th Light Dragoons, 1798, inscribed "For Merit," fetched £20; and a large oval medal of the Bute Volunteer Cavalry, awarded to a trooper for his skill with carbine and sword before the inspecting officer, £17 10s.

£10 5s. was paid for a silver Jubilee medal, "In commemoration of the 60th year of the reign of Queen Victoria, 20th June, 1897," with the original clasp and ribbon as worn; and £2 17s. for a rare commemorative medal of the battle of Trafalgar, with a bust of Lord Nelson on one side, and a view of the battle on the other.

been three separate sales, two at Christie's and one at Phillips and Neale's.

The miniatures of F. Leverton Harris, Esq., M.P., occupied the better part of Christie's sale on June 9th, and produced some very high prices, although the authenticity of several of the most expensive lots was decidedly open to doubt. It seems difficult, for instance, to imagine that the portrait of Countess Lubomirski with powdered hair and wearing a white dress, though signed and dated Cosway, 1789, on the back, and sold for £790, could have been painted by the same artist who executed the grand miniature of a young girl in green and white jacket and black felt hat, signed and dated 1790, which, however, only realized £400.

Another miniature, also from the Harris collection, which hardly seemed to merit the price it fetched, was the portrait of George IV. as Prince of Wales, in uniform, and wearing the Garter, also by Cosway, for which £250 was given. The same criticism applies to the portrait of Mrs. Ambrose, catalogued as a Plimer, which fetched £280. At this sale also, a very fine portrait of Commander Bond by Cosway, a work of conspicuous boldness, failed to reach three figures, presumably on account of the sex of the sitter, which unavoidable fault was also the cause of another splendid portrait of an officer in red and blue uniform, with powdered hair, by Plimer, only making £56. Another very cheap lot was the particularly charming miniature by Horace Hone of Mary Marchioness of Buckingham, which was a decided bargain at £60. The gem of the Harris collection, however, was emphatically the portrait of Mrs. St. Aubyn, with powdered curling hair and wearing a pale blue dress with a lace fichu, in a diamond locket, and signed with Smart's well-known initials and dated 1785 on the back. This exquisite example of Smart is illustrated in Dr. Williamson's *Portrait Miniatures*. It realized last month £350.

The small collection of the late Sir Henry Beddingfield contained nothing which was not of good quality, though the prices fetched were not so high as their merit entitled them to, since they were chiefly of the early school. The highest price for one lot was £250 for a portrait of a gentleman in armour, wearing a long wig, by S. Cooper, dated 1656.

At the same sale an unnamed portrait of a girl with curling brown hair, and wearing a large straw hat with feathers, in a diamond locket, a most delightful work, fetched £162, and it was well worth it.

The miniatures sold the following day at the same rooms were chiefly by Plimer and Engleheart, there being six rather late examples of the former artist, most of them portraits of members of his own family, from



Just as May was *par excellence* a renaissance month for art sales, so has June been distinguished by the quantity and quality of eighteenth century bric-a-brac sold at Christie's and the other leading

art sale rooms. Of miniatures alone there have

whom they were acquired. The biggest price was £99 15s. for a portrait of Miss Plimer in a white dress and lace cap; another of Mrs. Plimer with a baby, as the Madonna and Child, made £63. A fine miniature of the Marchioness of Donegal in white dress, with blue sash, and straw hat with white ribands, was erroneously catalogued as *attributed* to Cosway, and thereby damned with faint praise, since it was really an original work by some unknown artist of great merit, and worth far more than the £50 which was all it made.

Another wrongly catalogued portrait was that of a gentleman ascribed to Plimer, though in reality by William Ward, R.A. This fine work, together with a portrait of a lady in white dress and black and white cap, also wrongly attributed to Plimer, and seven others in a frame, only made £95, although the female portrait was alone well worth the whole price. £441 was given for a fine oblong gold snuff box with miniatures of Napoleon I. in military uniform, the baby King of Rome, and the Empress Marie Louise, all by Nicholas Jacques. This box was presented by Napoleon himself to Maréchal Lefvre de Nouettes.

The exceptionally fine collection of early miniatures sold on the 10th at Phillips and Neale's realized distinctly disappointing prices, despite their great merit and the fact that it would to-day be almost impossible to get together such another series of early miniatures. The true reasons for the low price of most of the lots, were the fact of the sale clashing with one of a similar nature at Christie's, just chronicled, and also the relatively small number of amateurs of the older school of miniaturists whose work is of such infinite delicacy, and yet so full of virility and breadth. The best price at the sale was £147 for a portrait by Cosway of a gentleman in black coat and white cravat, with powdered hair; while £84 was paid for an unknown portrait of a young girl with a fancy head dress, supposed to be M^{me}. Elizabeth of France. Two small portraits by Isaac Oliver, one signed and one unsigned, representing Henry Prince of Wales with lace ruff, damascened armour, and blue sash, with red drapery in background, made £94 and £84 respectively. A charming enamel by Isabey, signed and dated 1812, of the wife of Sir Gilbert Heathcote, was a decided bargain at £43. It was re-sold the same day for over £80.

THE sale at Christie's on June 2nd of the second instalment of the late Mr. Bloor's stock was practically a silver sale, and will be here treated as such. The only lot worth mentioning on the first day, was a finely cut intaglio head of Ceres, on a pale ruby, which, however, only fetched £19 10s.



The great feature of the second day was the remarkably fine and extensive collection of early English spoons, chiefly of the sixteenth and seventeenth centuries, which comprised sixty-two lots, and contained numerous examples of seal top, slip top, rat-tailed, and apostle spoons. The price of £128 paid for the unique Plague spoon, was, of course, largely a fantastic one, since its actual value, minus the commemorative inscription, from which it derives its name, would have been rather less than half, according to the bidding for other spoons of similar date and quality. This relic of one of our greatest national disasters was a silver-gilt seal top spoon, dated 1665, and engraved on the stem with the following inscription:—*R^D IN A^O 1665, WHEN DYED AT LONDON OF THE PLAGUE 68596—OF ALL DISEASES 97306.*

A pair of Commonwealth silver-gilt seal top spoons, 1659, the tops pricked with initials, and bearing on their stems the names and birth-dates of two members of the Walter family, made £132, and £52 was paid for a large one of Charles I., with a similar seal top, the bowl pricked with initials. Several Elizabethan seal tops, both silver and silver-gilt, fetched from £12 to £16 apiece, while one especially fine example made £39. A Tudor Maidenhead spoon, 1535, with a peculiar maker's mark, fetched £45.

A highly interesting and almost complete set of thirteen James I. and Charles I. apostle spoons, including the mater spoon, with the Nimbus on each modelled as a dove, the sign of the Saint Esprit, and ranging in date from 1617 to 1639, fetched £480. The set, however, included three of Saint Peter, and was, of course, not nearly so fine or perfect as the practically unique set from Swettenham Hall, Cheshire, which was sold at the Dormer sale last year for £1,060, more than double the present price. As was stated in the first number of this Magazine, the Swettenham Hall set was offered at Christie's in 1897, when it was bought in for £650. All the spoons in it are of the same date and by the same maker; in fact the set is absolutely perfect.

Considering that the £480 given for the set of thirteen apostle spoons just sold, which were almost perfect though of different dates and two reigns, only represents an average of £37 apiece, the price paid for individual specimens at the same sale must be considered as relatively far higher. Six lots made £30 apiece and over, while eight fetched over £20. Of these single specimens, the most interesting was

In the Sale Room

an early undated spoon, though probably assignable to the middle of the sixteenth century, with a figure of the Master holding, in full front, a Cross with barred ends, known as a "Cross potent," and with the Nimbus modelled as St. Catherine's wheel. It had a provincial hall-mark inside the bowl, a *vaisseau-à-mât* in a dotted circle, and the maker's mark. It realized £36. A pair of James I. spoons, dated 1607, with figures of St. Thomas and St. Philip, each with a pierced wheel Nimbus, made £56, or £28 apiece.

Of the foreign silver, the most interesting and at the same time the highest priced lot, was a large album in a silver-gilt case of eighteenth century work, pierced and embossed with panels of infant Bacchanals and Cupids in high relief, which made £110.

At a sale at Christie's on the 18th some more high prices were recorded, chiefly for spoons, which just now seem to be the *dernier chic* among silver collectors. A Tudor spoon, late fifteenth century, and bearing the earliest York hall-mark known, fetched £28. An Elizabethan seal top spoon made £25, and a James I. apostle spoon with Saint Matthias, with a Saint Esprit Nimbus, dated 1616, made £40. This spoon was one of a set of twelve, belonging to Richard Cubham, of Bickersteth, the friend of George Fox the quaker; on his death, in 1709, they were divided among his five daughters. Another Elizabethan apostle spoon, with figure of Saint Thomas, dated 1569, £39. Another with Saint Thomas with a Saint Esprit Nimbus, and bearing the Exeter hall-mark of the sixteenth century, made £16 16s. A Queen Anne plain oval tray with repoussé and moulded borders, 1704, made £5 10s. per oz.; it weighed 4 oz. 10 dwt. A Charles II. bowl, by Thomas Masy, York, 1679, made £10 15s. per oz., and a Charles II. porringer, by the same maker, 1678, £10 5s. per oz.

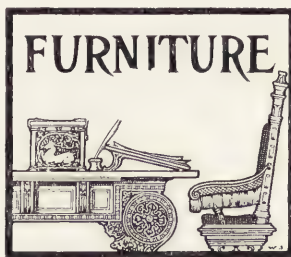
Of course the *clou* of the de Grey sale was the celebrated Crinoline group, purchased some years back at the Lonsdale sale for £347, and now sold for £1,102 10s., or nearly £400 more than the previous top price for any Dresden group. This wonderful group represents a lady playing a spinet, while a gentleman in court costume stands over her; it is 6 in. high, absolutely perfect, and of the most marvellous modelling and colour.

The next highest price was paid for a pair of groups of prancing horses with attendants in Turkish costume, 10½ in. high. A pair of groups of jays on tree trunks with squirrels, on Louis XV. chased ormolu plinths, made £173 5s. A pair of Frankenthal figures of a lady, with a bird in one hand and a cage in the other, and a courtier holding his hat full of seed, £120 15s.

At Christie's on the 17th, some high prices were made by English and French porcelain. A Sevres rosewater ewer and cover, with oval dish, painted with groups of fruit and flowers on a rose du Barry ground, fetched at this sale £1,470; and a Sevres évantail jardinière, seven inches high, decorated by Taillarde, with bouquets of flowers in oval medallions on an apple-green ground, £756. A Sevres écuelle, on an oval stand, painted with panels of flowers by Dubois, on an apple-green ground, made £283 10s. A unique piece of Dresden, in the form of a large globular bowl and cover, with four large panels of subjects after Hogarth, fetched £220. This bowl was given by the Emperor Frederick to Sir J. Cockburn, for the part he took in the final period of the seven years' war, and is the only example known of an English artist's work being copied at the Royal German factory; it was, of course, done out of compliment to the recipient's nationality. A very full old Sevres tea and coffee service, decorated with flying birds on a blue ground, 28 pieces in all, made £409; and three Chelsea vases and covers, decorated with flowers in a garden, and birds, £236 5s. An important set of four large Chelsea figures of children representing the Continents, and carrying their attributes, made £147.



IN addition to Earl de Grey's record breaking sale of Dresden China, there were some very high prices made last month at Christie's for old French and English porcelain, and at Puttick and Simpson's the collection of fine Armorial china, formed by the late Dr. Howard, which will be treated separately in our next number, made some remarkable prices, both all round and individually.



THE most interesting pieces of furniture sold last month were a suite of Louis XV. carved gilt furniture, consisting of a settee and six fauteuils upholstered in tapestry with designs from Æsop's fables, and cornucopiæ on a cream ground, which made

£997 16s., at Earl de Grey's sale. Several sales of tapestry took place lately. On the 17th a set of four upright panels of old Aubusson with peasant subjects made £462, and another old French piece £294. Three days later, an oblong panel of old Gobelins, with subjects of sleeping cupids discovered by nymphs, with landscape background and borders, made £309 15s., and a similar piece of Mercury by the sleeping Hercules, £262 10s. The above represent average prices for ordinary specimens. A good upright panel of old Beauvais, representing a fête-galante, after Watteau, reached £651. In the same sale an interesting panel of old English silk needlework of the time of Charles I., twelve feet in width, curiously worked with mythological and classical subjects, went cheaply for £50 8s.

On the 24th the walls of Christie's sale rooms were lined with upwards of thirty panels of tapestry, which, together with the embroideries and tapestry-covered furniture, afforded an interesting display. To the student of the correspondence of Horace Walpole, there was something pathetic in the dispersal of many of the tapestries which the Marquess of Cholmondeley had removed for this sale from Houghton Hall. Walpole was passionately fond of Houghton, and his grief was unbounded when his nephew, in 1779, sold the splendid collection of pictures formed by Sir Robert to the Empress of Russia for £40,000. On the death of Horace, who himself enjoyed the family honours but for a short time, Houghton passed to the Cholmondeley family, who, in 1876, disposed of most of the pictures that were left.

Many of the Houghton tapestries were from the

Mortlake looms. A set of four from this factory, with pastoral subjects representing the seasons, and borders of fruits and flowers, the colours of which were of unusual brilliancy, realised £410. These were probably by Thomas Poyntz, for another panel of similar style was signed by that maker. Two other panels with subjects from the history of Hero and Leander fetched £200. A set of four old French pieces, after the style of Teniers, representing peasants carousing, which had in addition the arms and crest of the Walpole family, made together £810.

Amongst the other tapestries disposed of on the same day, an oblong panel of old Beauvais, in the style of Boucher, caused keen competition. This piece formerly belonged to the Vicomte de Bari, who inherited it from the King of Naples. It was the property of a gentleman unnamed, and realised £3,675.

As we before have had occasion to observe, the decorative qualities of objects of art of the eighteenth century seem to offer to the ordinary collector attractions that are unrecognised in objects of earlier manufacture. The fact of the case is that a true appreciation of the earlier works of art demands an education in their history, and a certain insight into the motives influencing their production that is denied to the majority. Here is an instance in point. While the Boucher panel realised the above-named sum, five splendid pieces of old Burgundian tapestry of the sixteenth century, decorated chiefly with scriptural subjects, each measuring about thirteen by twenty-five feet, fetched altogether only £4,000!





ENGLISH stoneware vessels have had repute from a very early period. The Roman, Norman and mediæval potters were skilled craftsmen and managed to produce vessels of good form and in every way adapted to their destined use. The Tudor brown stone flagons were thought worthy of excellent chased silver mounts and covers so much prized by the fortunate owners of to-day. The form varied with the changing fashions inspired by monarchs returning from exile, or those of foreign birth coming to the English throne.

**A Fine
Hand-wrought
Eighteenth
Century Stone-
ware Jug**

William III. encouraged potters from Holland and the Rhine to settle here; possibly to the improvement of domestic pottery. Brown stoneware was made at Nottingham, in Derbyshire, and other Midland localities. A pottery commenced by Dwight at Fulham was continued until about 1815, and other localities are mentioned. The modern manufacture is still an important one and carried on in various districts, but the quaint shapes are no longer made. The Jug illustrated is of barrel form, made of brown "salt-glazed" stoneware, modelled with ten hoops, a bold rustic handle to imitate the branch of a tree. The barrel staves, the nail holes, the bung cork, with its canvas tightener, are all rendered. Under the scroll-worked

spout are the head of a young boy with cherub wings, a rustic cottage, and a village church—possibly the portrait recorded upon the inscription, his birthplace and the church wherein he was baptised. There are festoons, in very high relief, of hops, grapes, and leafage; cornucopie, filled with fruit and flowers; trophies of wheat and barley. The inscription, in high relief, upon graceful festooned drapery with fringe and tassels, reads:—"John Samuel Clack, born Jan. 16th, 1781." Round the lower band of the handle is the artist's name:—"R. B. De Carle. Fect."



JUG OF BROWN
SALT-GLAZED STONEWARE

The piece is noteworthy as a fine example of good modelling, relief, and undercutting, and indeed may be considered unique. No part is moulded, every detail being made with the modelling tool in the most skilful manner. It has all the effect of a work by Grinling Gibbons, but carved in clay.

The Jug measures 9 $\frac{3}{4}$ ins. high, its greatest diameter 7 ins. It is not easy to identify the pottery, for it is unmarked. It was purchased by a well-known collector at a sale at Great Yarmouth about 1855, and was

THE JUG
SIDE VIEW

for many years on loan at the South Kensington Museum. Nothing is known of the artist who modelled it, except it is said he was a native of Newark. From the name, he may have been a descendant of one of the Huguenot refugees, who, driven out of their country, found a safe asylum upon the east coast—their skill in many handicrafts helping to enrich the country of their adoption. This fine ceramic is now in the collection of Jeffery Whitehead, Esq.

An important and valuable addition recently made to the sights of Berlin is the Museum, which has been

built expressly
From our for the Perga-
Berlin Cor- mon Temple.
respondent This historical

and antique work is said to have only one rival which can in any way be compared with it, and that is "The Athenian Parthenon Sculpture" in the British Museum. The Parthenon frieze represents the Triumph and Vainglory of Hellenism, with a touch of Olympian arrogance; the Pergamon frieze shows the stormy battle of life itself, and is generally considered to be more imposing.

Where the unimportant town Bergama, in Asiatic Turkey, now stands, half-way between Smyrna and Schliemann's Troy, once stood the ancient Greek colony of Pergamon. During the confusion which followed Alexander the Great's death, a bold and successful general founded a small state for himself. His successors, all excellent soldiers and enthusiastic lovers of art, understood how to extend the state and to make Pergamon the capital, enriching and beautifying it with fine architecture and art works, which became the talk of the world. Temples, libraries, palaces, museums, theatres stood side by side, but the grandest of all was the magnificent Temple, with its "Zeus Altar," upon which numbers of the first artists of the time had been employed.

Under the Turkish Government, the Temple, with

its beautiful sculpture, was allowed to fall into decay. Some of the broken parts were buried with rubbish; much of the marble had been used for the foundation of the fortifications, so that a large proportion of the fragments were lost for ever. Consul Carl Humann was one day, some thirty years ago, watching, quite by chance, some workmen digging up the soil. He noticed some pieces of stone and examined them carefully. Finding signs of an inscription on one, he forwarded it to the Director of the Berlin "Museum for Ancient Art." Professor Cronze at once recognised



A SHORT CORNER OF THE PERGAMON FRIEZE

the importance of the piece of marble, and some four years later, after various formalities had been gone through and the permission of the Sultan obtained, Germans began excavating. After many years of labour, Herr Humann succeeded in sending to Berlin what has taken twenty years to put together and build up, in the Pergamon Museum, the Temple, with its Zeus Altar and marble frieze, "The battle between the gods and giants."

Notes

The Zeus Altar, a grand piece of architecture, which even roused the admiration of the victorious Romans, was erected in the second century B.C. on a hill 700 ft. high, upon which stood the citadel at Pergamon, and was used by the priests of Zeus for sacrificing to the gods.

On entering the museum from the vestibule, one is at once face to face with the altar, and it is with awe one gazes at the gigantic masterpiece of art, which stands far above any other of that period in power, strength, and beauty. Rectangular in form, on the side facing the west is a platform 100 ft. square, which was used for sacrificing. The altar consists of a substructure, with an open gallery, supported by

chipped or damaged, and in many instances parts missing. Still, although this remarkable piece of ancient Greek art is very incomplete, it represents one of the finest examples ever created, comparing favourably with the Vatican in Rome and the Medici Chapel in Florence.

The sculptors did not treat the subject from a mythological point of view. What is represented is the ever-renewed struggle between the Powers of Light, Ascendancy, Beauty, and Morality, with those of Darkness, Wickedness, Brutality; the exulting triumph of victory of human godliness over the animal instinct. The Pergamon reliefs resemble an ancient Greek poem; they illustrate the soul-stirring eternal



LARGE CORNER OF THE PERGAMON FRIEZE

elegant Ionian columns, with a flight of steps leading up each side to the platform, which was really the altar proper. From the upper part of these steps, starting from the sides, runs the $7\frac{1}{2}$ ft. high frieze, which is, in its turn, $7\frac{1}{2}$ ft. from the ground. The hundreds of figures, which represent the combat between the gods and giants, are more than life-size; most are in high relief, some stand perfectly free. Each group was the work of a different sculptor. The solid marble wall round the altar was evidently first built, and then each sculptor had a 'certain portion to decorate, his name being carved under his work. Unfortunately, only three of these artists' names have been recovered, and they are nowhere to be found in early Greek art history. Whole groups are missing, and very few figures are entire; most are

drama of the world. When perfect, it must have been the most beautiful creation ever produced by the wielders of the mallet and chisel.

The gods, which are all labelled, are no ethereal forms, but figures full of life and vigour, strong-limbed and of fair countenance. Their adversaries are terrible creatures, part man, part beast, with bull's hoofs, the wings of a dragon, the tail of a lion, or their legs ending in the body of a serpent; they fight with a virulent and fearful passion; every attitude denotes rage and fury.

The most wonderful part of this colossal work is the carrying out of the individual animation, even in the most unimportant of the subordinate figures. The whole creation is realistic in every detail. The giants were to be represented as courageous, and

The Connoisseur

A. C. (Kensington).—Your China is worth from £2 to £3. The Worcester dish about 15s.

W. W. (Croydon).—The water colour is worth about 30s.

A. K. (Pall Mall).—Should say that your violin is a forgery. Messrs. Puttick & Simpson would advise you.

W. E. (York).—The print is a genuine one but in bad condition.

J. E. M. R. (Cheshire).—Your chair is probably Heppelwhite and the approximate value would be £5.

B. C. F. (Hereford).—It is difficult to tell the value of the aquatints without seeing them, but a similar lot by Paul Sandby were sold for about £8 last year.

G. G. (Grantham).—From the photograph and description your chair is worth about £4.

M. A. H. (West Hampstead).—Your pictures are of little value; the sampler 15s. to £1; the glass and china approximately £2 the lot.

S. J. F. (Doncaster).—You would sell the medals best by sending them to Debenham or Glendining.

R. L. D. (Tavistock).—The six *London Cries*, if genuine, are valuable, but we can only tell you if we see them.

L. H. C. (Norfolk).—The engraving is *Mrs. Sarah Campbell*, engraved by Valentine Green, after Reynolds. In proof state it is very valuable.

R. H. W. (Clifton).—It is probable the engraving you describe may be a print after Dürer's well-known etching, *Death on the White Horse*.

J. W. (Queensferry).—Your picture is of little value, as it is in such bad condition. We should ascribe it to no one in particular, though it is painted in Lely's style. The engraving you mention is of little value.

H. P. (Stafford).—A few shillings only; they are no doubt reprints.

F. H. (Lancaster Gate).—Crown Derby sometimes bears this mark.

E. D. (Surbiton).—The miniature is worth about £8.

J. D. (Sunderland).—The two prints you describe, *The Communion* and *The Christening*, are worth, in good condition, from £6 to £10 the pair; but yours have been entirely spoilt by being cut down and varnished.

E. B. (Glasgow).—Your colour print, the *Red Hussar*, is, we believe, one of a pair.

T. B. (York).—There is no good book on old oak at present, but one is now in the press by Mr. Fred Roe, fully illustrated, the price of which will be £3 3s.

L. A. (Dorking).—The two engravings after Landseer, *The Challenge* and *The Sanctuary*, are by different engravers, C. G. Lewis and J. Burnet, though published as a pair. First states are worth between £30 and £40 the pair.

S. P. (Coventry).—The arm chairs are probably Chippendale. From description £12 or £14 would be about the value.

W. B. B. (Woolwich).—The Halberd head is German, sixteenth century, worth about £2.

E. J. (Brighton).—The value of autograph letters depends on their contents. Dr. Johnson's are valuable; several were sold at Sotheby's in December last at prices varying from £5 to £22.

E. F. (Malvern).—Your tea service is Bristol; if in good condition, worth £7.

M. K. (Douglas).—From the list you sent your collection of engravings is not very valuable. With regard to the china marks consult *Chaffers*.

A. S. (Burbage).—The picture signed Moses Haughton, 1773, cannot be by that artist, as he was only born in the previous year.

W. F. N. (Thornbury).—The picture (flower piece) is not of much value. We are unable to tell you who the artist is.

F. C. N. (Enfield).—The imitation tapestry is of no great value, though it is certainly old.

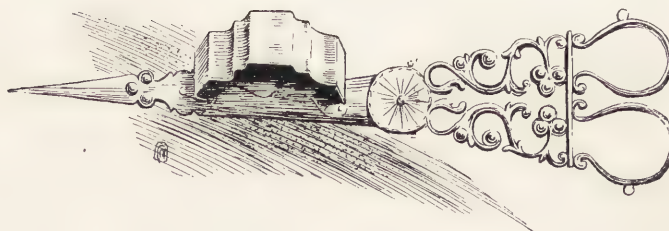
R. M. L. (Southport).—The engravings signed by Finden are probably of value.

COIN COLLECTOR (Melrose).—Charles II. crown 1676, half-crown 1673, shilling 1663, and sixpence 1684, fetched £2 10s. in public sale. A similar lot of William III. coinage about £1 6s. This may give you an idea.

R. S. L. (Wakefield).—George III. crown not much more than face value.

G. H. L. (Edinburgh). W. A. W. (Devonport).—Advise you to consult Glendining or Debenham and Storr.

M. H. (Leicester).—The set of four mezzotints in colours—(1) *Going Out*; (2) *Into Cover*; (3) *The Check*; (4) *The Death*—are by Edward Bell, an engraver who is chiefly known for his plates after George Morland. An average price for these is £25 to £30.

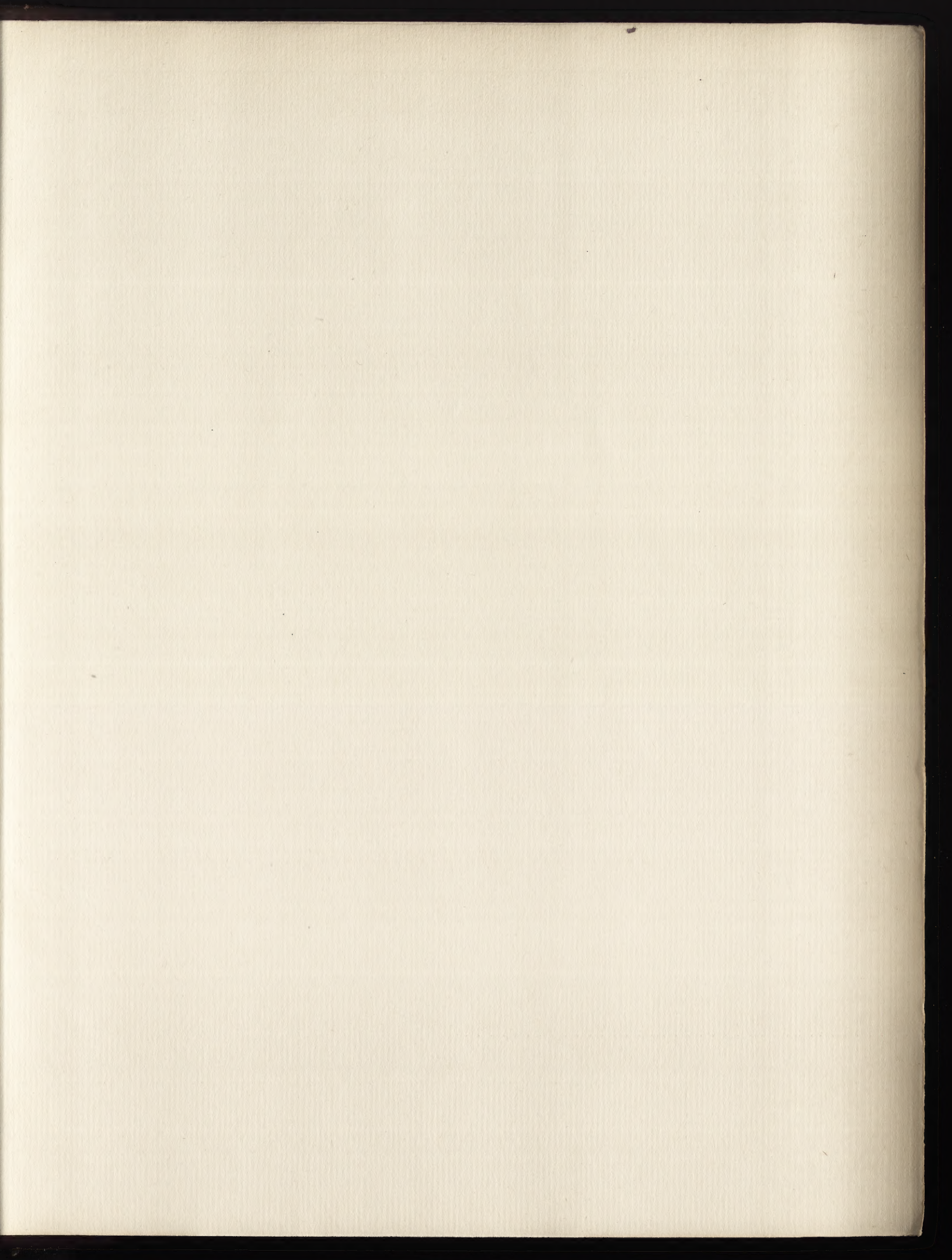


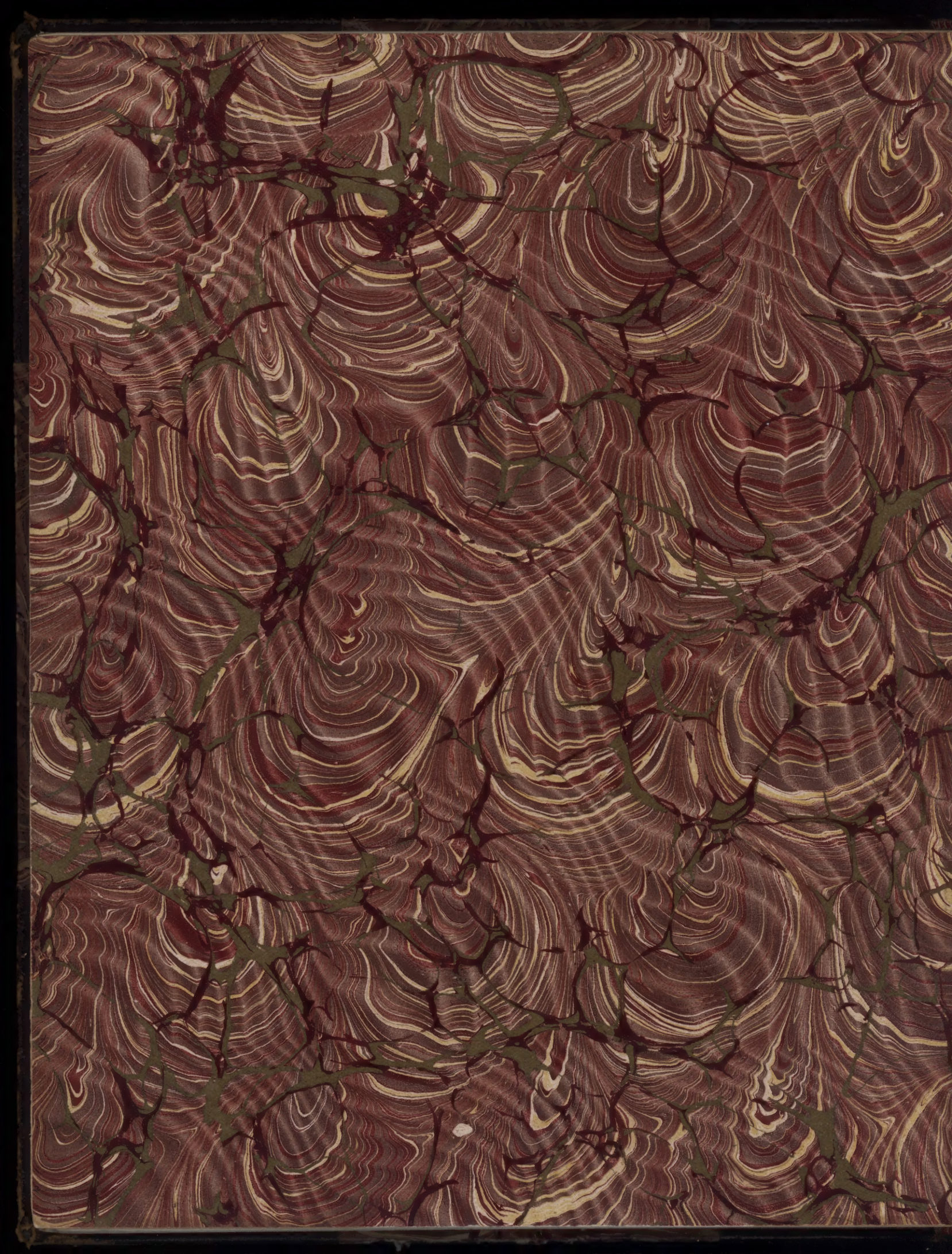












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